





4<sup>o</sup> lat.

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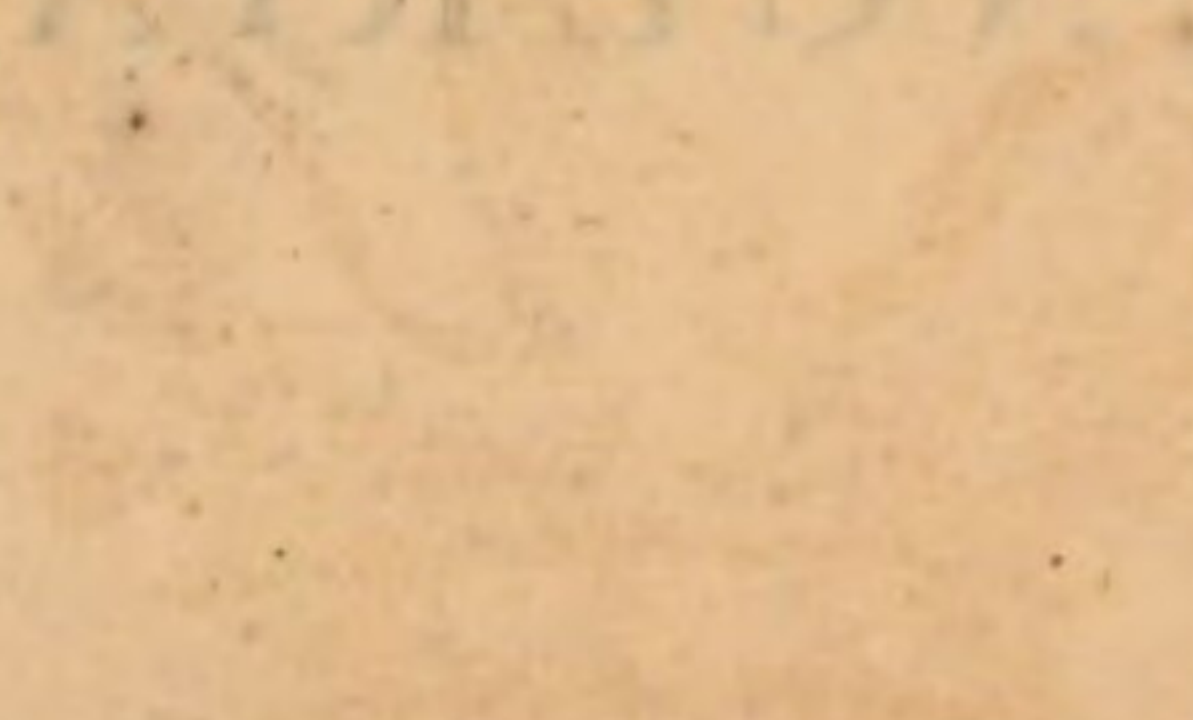
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BIBLIOTHECA  
SPENCERIANA;  
OR  
A DESCRIPTIVE CATALOGUE

OF THE BOOKS PRINTED IN  
**The Fifteenth Century,**  
AND OF MANY VALUABLE FIRST EDITIONS,  
IN THE LIBRARY OF  
GEORGE JOHN EARL SPENCER, K. G.  
&c. &c. &c.



BY THE REVEREND  
THOMAS FROGNALL DIBDIN.

VOL. II.

LONDON:

PRINTED FOR THE AUTHOR, BY W. BULMER AND CO.

**Shakspeare Press.**

AND PUBLISHED BY LONGMAN, HURST, REES, & CO.; T. PAYNE;  
WHITE & COCHRANE; JOHN MURRAY; AND J. & A. ARCH.

1814.

*958/1157*



THE  
SPECIMEN  
A DESCRIPTIVE CATALOGUE

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AND SONS, 10, ABchurch Lane, E.C. 4  
1891



ANCIENT  
CLASSICS

continued.



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## Ancient Classics.

216. CLAUDIANUS. DE RAPTU PROSERPINÆ.  
*Without Date, Place, or Printer's Name. Folio.*

As there is every reason to conclude that this impression of the RAPE OF PROSERPINE only, was printed before the subsequent one of the ENTIRE WORKS of the poet, it is here placed as an anterior article. This work was formerly the cause of much surprise and discussion; as it was published under the following title: 'CLAUDIANI SICULI viri imprimis doctissimi de Raptu Proserpinæ Tragediæ duæ Heroicæ.' But Maittaire, in an unusually long and particular analysis of the work, proved that the Claudianus Sicilianus was no other than CLAUDIANUS ALEXANDRINUS, the present author. He supposed, erroneously, as Count Reviczky has properly observed, that the printer was John of Westphalia; whereas it is evident, from a comparison with their other works, that the impression was executed by Ketelaer and De Leempt, and was, in all probability, published near the same time with Cornelius Gallus; which is printed in the same type, and is concluded to have been executed in 1473: see p. 6, post. The account of Maittaire is so copious and particular, that references to other authorities are unnecessary, *Annal. Typog.* vol. i. p. 383-5, edit. 1719.\* This work

\* This account is not repeated in the reprint of the volume in 1733; page 753: but the note only is inserted. The note may be worth submitting to the reader's attention.



was introduced in the *Cat. de la Valliere*, vol. ii. n°. 2676, among the modern Dramatic Authors. We shall now give a bibliographical description of the volume.

The present copy, which is the identical one examined by Maittaire, (it having been given to Lord Spencer by the late Duke of Devonshire) is appended to a translation of the 'Dictionaria Plutarchi—quæ et additiones ad Valerium Maximum recte dici possunt,' by Franciscus Philelphus (of which, in its proper place): and to an impression of Petrarch 'De Vera Sapientia:' both these tracts being printed in the same type. The work of which this article treats, commences on the recto of the leaf, thus:

**Claudiani siculi viri imprimis doctissimi de raptu  
proserpine Tragedia prima heroica incipit feliciter  
Argumentum.**

**ij quibus innumerū tetri famulant auerni  
d Vulg' inherens. opib' quoq' donat auaris  
Quicquid ī orbe perit. q's stix liuētib' abit  
Interfusa vadis. et quos fumantia torquens  
Equora gurgitibus flegeton perlustrat hanelis  
&c. &c. &c.**

This Argument includes the seven following verses. Then commences the Drama; thus:

**Poeta. Lathesis. Pluto.**

**Ceres. Jupiter. Actus. i.**

**d Ur herebi quondā tumidas exarsit in iras  
Prelia morturus superis. q' solus egeret  
Connubiis. sterilesq; diu consumeret annos  
Impatiens nescire thorum. nullasq; mariti**

—' Claudiani tres de Proserpinæ raptu libros in duas Heroicas Tragœdias, constantes tribus Actibus singulas, vir quidam nescio quis artificiosè distribuit, Poetæque ipsa verba integra ordinemque inuolatum servavit. Libet hic lectori curioso totum opus rarum certè nec ubivis obvium describere. Hunc vidi librum in lectissimâ ILLUSTRISSIMI DUCIS DEVONIÆ Bibliothecâ, cujus adeundæ copiam mihi sæpe dat vir ille prænobilis et perhumanus. *Ibid.*



Illecebras. nec dulce patris cognoscere nomen  
 Nam quæcūq; latent ferali monstra baratro  
 In turmas aciemq; ruunt. contraq; tonantem  
 Coniurant furie. crinataq; sontibus pdris  
 Chesiphone quatiens infausto lumine pinum  
 Armatos ad castra vocat pallentia manes  
 Pene reluctatis iterum pignantia rebus  
 Rupissent elementa fidem. penitusq; reuulso  
 Carcere laxatis pubes tptania vinculis  
 Vidisset celeste iubar. rursusq; cruentus

The preceding, with the exception of the seven verses following those before extracted from the Argument, occupies the first page. A page contains 31 lines. On the reverse of the 16th and last leaf, the work ends thus; at bottom:

Mors nisi turbasset iuida cōiugiū.      **Explicit.**

The present is a genuine copy, with a considerable amplitude of margin. From the binding, in old red-morocco, it appears to have been formerly in the Harleian Collection.

217. CLAUDIANUS. OPERA OMNIA. *Printed by Jacob Dusensis. Vicentia. 1482. Folio.*

EDITIO PRINCEPS. Count Reviczky informs us that Heinsius, in composing his edition of 1650 and 1665, was not able to meet with more than one copy of this edition, which he found in the library of the Grand Duke of Tuscany, and that he conceives its rarity to be extreme. Burman (in the preface of his edition of 1760) speaks highly of its correctness, and supposes it to be taken, faithfully and literally, from an ancient ms. unspoiled by the interpolations of the editor: *Introd. to the Classics*, vol. i. p. 292. It remains to give a more particular description of it than will be found in the works of preceding bibliographers.



On the recto of the first leaf begins the address of Barnabas Celsanus to Bartholomæus Paiellus; filling the entire page on sign. A z (for A 2), and concluding thus:

Perlege igitur Claudianum solū :  
cuius uitā : ut potuimus : in hūc modū edidim⁹. Errata aut  
si qua inueneris : partim humanæ imbecillitati : partim li-  
brariorum incuriæ uelim ascribas. Vale musæ decus.

On the reverse is a brief genealogy of the poet, terminating with some verses (quoted by St. Austin), in which the victory of Theodosius against Eugenius, 'the impious king of the Gauls,' is described.

On the recto of the following leaf, A 3, commences the preface to the Rape of Proserpine, with the poem itself. A. B. has eight leaves to a signature. Then a to k in eights: l in six; concluding on the reverse of l vj, at top, thus:

Finis operum CL. Claudiani : quæ nō minus  
elegantē q̄ diligenter impressit Iacobus Dusen-  
sis Milesimo quadrigentesimo octagesimo secū-  
do sex. cal. Iun. Vicentiæ.

The Register is beneath. Copies of this very rare edition will be found in the *Bibl. Reviczk.* p. 132; *Bibl. Askev.* no. 1390; *Bibl. Pinell.* n°. 9436 (edit. 1790); *Bibl. Creven.* vol. iii. n°. 4105; *Bibliogr. Instruct.* vol. iii. n°. 2845; Panzer, *Annal. Typog.* vol. iii. p. 516. The supposed edition of 1470, mentioned by Dempster, in his notes to Corippus, is not deserving of refutation or notice. The present is an exceedingly beautiful and almost uncut copy. It is bound in blue morocco.

218. CLAUDIANUS. OPERA. *Printed by Angelus Ugoletus. Parma. 1493. Quarto.*

On the recto of the first leaf is the title of the work thus, 'CLAVDIANI OPERA.' On the reverse of the same leaf is the address of the printer's brother, Thadæus Ugoletus; in which a careful collation and correction of preceding editions is said to have taken place before the printing of the present impression. On the recto of the ensuing and



second leaf, sign. a ii, commences the first book 'In Ruffinvm.' The signatures run from a to p in eights: p q r s t having each six only. On the recto of t vj we read the imprint, as follows:

Opera Claudiani diligenter emendata per Thadæum Vgoletum Parmensem. Impressa autem p Angelum eius fratrem Parmæ: Anno domini MCCCCLXXXIII. Nono Kalendas Maias.

## REGISTRVM.

abcdefghijklmnop. omnes sunt quaterni

pqrst. sunt terni.

On the reverse is the printer's device, with his initials A. V. in white, upon a black ground. See *Introd. to the Classics*, vol. i. p. 293. In calf binding.

219. COLUMELLA. *Without Date, Place, or Name of Printer.* Quarto.

The EDITIO PRINCEPS of this work is probably among the SCRIPTORES DE RE RUSTICA, 1472; for which, vide post. The present (as indeed are all the separate publications of Columella, printed in the Roman character, in the 15th century,) is a very uncommon impression; and appears to have escaped Audiffredi and Panzer. It is by no means the same to which the latter refers (as being printed with the types of J. de Westphalia,) in his *Annal Typog.* vol. i. p. 523, n°. 107. It is clear, from Panzer's brief account, where the authority of 'Viss.' p. 57, is only inserted, that this impression had never been inspected by him. Audiffredi, *Edit. Rom.* p. 381, notices a very different edition; and Panzer, vol. iv. p. 115, n°. 366, speaks of an edition without date or place, as executed in the Gothic type. It remains to describe this rare volume.

On the recto of fol. 1, we read:

Lucii Iunii Moderati Columelle de Cultu  
hortorum Liber. XI. Quem. Pub. Virgilius  
.M.i Georgicis Posteris edendum dimisit  
Ad eiusdē Carmen Prefatio.



The preface occupies nearly the first leaf. At the bottom of the reverse of this leaf, and at the beginning of the top of the second, we read as follows :

Hortor quoque te cultus Siluine docebo.  
 Atq; ea que quodā spatiis exclusus iniquis  
 Quō canerēt letas segetes & munera bacchi  
 Et te magna pales nec nō celestia mella.  
 Virgilius nobis post se memorāda ſliqt.  
 &c. &c. &c.

In the whole, 10 leaves. At the bottom of the 10th leaf, reverse, it is as follows :

.D.

.FINIS.

.S

A full page contains 24 lines, or verses. There are neither signatures, numerals, nor catchwords. From the very brief and jejune description of it by Maittaire, vol. i. p. 750, note 5, it is manifest that he had but a slight knowledge of the existence of this impression. The present is a clean copy of a beautiful little volume : bound in green morocco.

220. COLUMELLA. *Without Date, Place, or Name of Printer.* Folio.

This impression contains the COMMENTARY of FORTUNATUS. It is always pleasant, when searching amidst a variety of bibliographical writers for the most correct account of a rare volume, to meet with an accurate reference to Fossi's *Bibl. Magliabechiana* (vol. i. col. 563.) Panzer, vol. iv. p. 114, n°. 365, makes this reference, as well as to Maittaire, vol. i. 750 ; which latter authority is sufficiently barren : but Fossi is rather copious and instructive. Yet the following account may be useful.

On the reverse of the first leaf, we have the same address or title, which is mentioned as being printed on the recto of the first leaf in the preceding edition, and of which the first 4 lines are before quoted. On the recto of a ii, begins the text, surrounded by the commentary of Fortunatus. The prefix is as follows :



*Without Date.*]

CORNELIUS GALLUS.

7

IVLII POMPONII FORTVNATI INTERPRETATIO  
IN CARMINIBVS COLVMELLE.

The work contains signatures a and b, in sixes. The text and commentary occupy but 10 leaves; On the reverse of the 10th leaf are the same letters as at the conclusion of the previous edition; which see. On the recto of the ensuing and last leaf (being 12 leaves from the beginning,) are some elegant and interesting verses, inscribed 'Marcus Antonius Alterius ad Romulū Quirinum,' beginning thus:

Sepultum tibi siluium quirine  
Et flaccum tineis satis peresum  
&c. &c. &c.

The present is a fair genuine copy of an impression held in no small estimation by the curious. It is bound in russia.

221. CORNELIUS GALLUS: sub Nomine MAXIMIANI *Without Date, Place, or Printer's Name.* Folio.

A rare and not incurious volume; and probably the EARLIEST IMPRESSION of the work under consideration. We will give a more particular description of it than is to be found in either of the authorities quoted below. On the recto of the first leaf, at top, we read

Maximiani philosophi atq; oratoris clarissimi  
ethica suavis et periocunda Incipit feliciter.

Multa quid celsas finē properare senect'  
Cur et infelso corpore tarda venis  
Solue pcor miserā de tali carcere vitā

Mors est iam requies viuere pena michi  
Non sum qui fueram. pijs pars maxima nostri  
Hoc quoque qđ supest langor et horror habet

&c. &c. &c.

A full page contains 31 lines. In the whole, the volume comprehends 12 leaves. On the recto of the 12th, we read the following:



**Explicit ethica maximiani philo  
sophi atq; oratoris clarissimi.**

We have, next, epitaphs upon Popes Nicholas V. and Eugenius IV.; upon Laurentius de Valla, Ovid, and a 'ridiculous epigram' in 5 verses, not worth quoting; although De Bure thought otherwise: *Cat. de la Valliere*, vol. ii. p. 142. At the end of the last line of this epigram, is the concluding word 'Explicit.' Bibliographers have properly assigned this production to the press of Ketelaer and De Leempt. On a comparison with the edition of '*De Mirabilibus Scripturæ*' of St. Austin (noticed in vol. i. p. 188-9,) this conclusion is incontrovertible. According to an authority (*Viss.* p. 55), quoted by Denis, *Suppl. Maitt.* p. 614, n°. 5377, there was a doubt whether it might not have been an ancient production of the Harlem press. Panzer, vol. iii. p. 548, borrows literally the whole of the account of Denis. A copy was in the Pinelli collection: *Bibl. Pinell.* vol. ii. p. 434, n°. 5404. It may be necessary to add that this impression is destitute of signatures, catchwords, and numerals.

Count Reviczky, in his ms. addenda, observes that Fabricius and Ernesti were ignorant of this impression; which he conjectured to have been printed about the year 1473. He further remarks that, in the *Menagiana*, where there is an 'accurate and exquisite discussion' concerning these elegies, and the author of them, no knowledge is evinced of the present publication. This is a fair, genuine copy, bound in dark red morocco.

**222. DARES PHRYGIUS. Without Date, Place, or  
Name of Printer; but probably executed at  
Cologne by Ulric Zel. Quarto.**

EDITIO PRINCEPS. I have ventured to call this impression the earliest edition of the author, since it is evident that it is printed with the same types and kind of paper as were used by Ulric Zel at Cologne. Panzer, vol. v. p. 173, briefly notices several editions, without date or place, and refers, vol. iv, p. 281, in support of one of them, to Braun's *Notit. Hist. Lit.* pt. i. p. 65; where I should conceive the *present* one to be described, from the number of leaves specified, and from its being noticed among some opuscula of Gerson and St. Jerom, evidently the production of Ulric Zel's press—except that, a preliminary epistle,



from Cornelius Nepos to Sallust (see the ensuing impressions), is there specified as preceding the text; which is wanting in this copy. The terminating verses seem to be precisely the same. Panzer assigns it, gratuitously, to the press of Veldener; but Braun is silent respecting the supposed printer of it. There is no ground to conclude that Veldener\* executed the present volume; which, on the contrary, is clearly the production of the early Cologne press. Boni and Gamba talk vaguely of a dateless edition, supposed to be the first, and executed at Mentz, about the year 1470. *Biblioteca Portatile*, vol. ii. p. 305. It remains to describe the volume before us.

On the recto of the first leaf, as a title to the work, we read

**Incipit hystoria troiana daretis frigi**

There are 24 lines beneath; but a full page contains 26 lines. In the whole, 22 leaves. On the recto of the 22d, at bottom, commence the verses which were thought deserving, by Caxton, of forming the conclusion of the English Recueil of the Histories of Troy; supposed to have been printed by him, in 1471; vide post.

**Dares frigi<sup>o</sup> q̄ huic bello infuit ex vtriusq;  
ptis principes vidit hanc hystoriā iscripsit.**

**Ergama flere volo. fata danais data solo  
Solo capta dolo. capta redacta solo**

21 similar monkish verses are on the reverse of this last leaf. In the absence of signatures, catchwords, and numerals, and from its similarity to the other early productions of the Cologne press, I should apprehend this edition to have been printed by Ulric Zel not later than the year 1470. The present copy is sumptuously bound in blue morocco.

**223. DARES PHRYGIUS. *Without Date, Place,  
or Name of Printer.* Quarto.**

We have here another, and most beautiful, copy of an early edition of this author, published without indication of date, place, or printer's name. As there are neither signatures nor catchwords, this impres-

\* A fac-simile of the type of this printer will be found in the third volume of this work.  
VOL. II. C



sion was, in all probability, printed before the year 1472. On examining Panzer, and a variety of authorities, it appears to be an almost unknown edition. Whatever may be its intrinsic value, considered in a typographical point of view it is very precious; since it exhibits a beautiful specimen of a cast of characters, apparently quite new, and struck with the puncheons of an early Venetian artist: exhibiting a mixture of the type of Hailbrun, Valdarfer, and Adam de Ambergau.

On the recto of the first leaf we read as follows:

HISTORIA DE ORIGINE  
TROIANORVM: FOELICI  
TER LEGE.

RIGO TROIANO  
RVM. DARDA  
NVS FVIT: qui ex Io  
ue & electra filia atlantis  
natus. ab italia ex responso  
locum commutans. per traciamsamon de  
latus est: quam samotraciam nominavit. &  
hinc ad fugiam deuenit. quam Dardaniā  
&c. &c. &c.

A full page contains 25 lines. The volume comprehends 27 leaves. On the reverse of the 27th, at bottom, the conclusion is thus printed,

De bello troiano liber explicit.  
TELOS:.

This copy has been unluckily much cut in the binding; but it is very clean, and elegantly bound in red morocco.



224. DARES PHRYGIUS. *Without Date, Place, or Printer's Name; but most probably executed by Stephen Planck. Quarto.*

This third dateless edition is unquestionably printed in the characters of Stephen Planck, and probably about the year 1492. Those who may imagine it to have been executed by Guldinbeck de Sulz (a contemporaneous printer with Planck, at Rome) are deceived. The text commences on the reverse of the first leaf, thus:

**Historia de origine Troianoꝝ: feliciter lege.**

Beneath, commences,

**Epistola Cornelij nepotis ad Salustiū Crispū.**

On the opposite page (sign. a. i.) commences the Trojan history. A full page comprehends 33 lines. The volume contains 14 leaves; sign. a has 8 leaves, and b 6. At the bottom of the 14th, reverse, the conclusion is thus simply designated.

■ **Finis.**

This impression exhibits a neatly arranged page, with a sufficient amplitude of margin. It is bound in calf.

225. DARES PHRYGIUS. *Without Date, Place, or Name of Printer. Quarto.*

On the reverse of the first leaf, at top, it is as follows:

**Historia de origine Troianorum. Foeliciter lege.**

An epistle, similar to the one described in the account of the preceding edition, immediately follows. On the recto of the opposite leaf,

**Incipit Historia Daretis Frigii de excidio Troie**

A full page has 38 lines. In the whole, 11 leaves. At bottom of the 11th, reverse—

**De bello Troiano Liber Explicit.**



This impression is executed with a full text in each page. The present copy has the margins much cut. Bound in calf.

226. DEMOSTHENES. Gr. *Printed by Aldus. Venice. 1504. Folio.*

EDITIO ORIGINALIS. The curious are well apprised of there being *two* editions of Demosthenes, printed in the *same year*, and nearly at the same time, at the Venetian press, by Aldus. The present is called the first, or ORIGINAL EDITION ; from the distinctive marks about to be specified ; and to which those, desirous of a copy, will do well to attend.

On the recto of the first leaf (sign. 1) are the Greek and Latin titles of the contents of the volume, each in 4 lines. From these the edition appears to contain the 62 Orations of Demosthenes ; the annotations of Libanius, the sophist, upon the same ; the life of Demosthenes by Libanius ; and his life by Plutarch. Beneath, is the Aldine anchor, *in outline*. On the reverse of this title page, at top, commences the address of ' ALDVS PIVS MANVTIVS ROMANVS DANIELI CLARIOPARMENSI. S. P. D.' This occupies 4 pages and 8 lines of the 5th. It concludes with the date thus : ' Venetiis mense octob. M.D.III.' On the recto of the following leaf, sign. 4. commences the life of Demosthenes by Plutarch : which concludes on the recto of sign. 10, having 13 pages. The reverse of sign. 10. is blank. On the recto of the ensuing leaf (sign. aa i) we have the following title :

ΔΗΜΟΣΘΕΝΟΥΣ ΛΟΓΟΙ, ΔΥΟ  
ΚΑΙ ΕΞΗΚΟΝΤΑ.

ΛΙΒΑΝΙΟΥ ΤΠΟΘΕΣΕΙΣ, ΕΙΣ ΤΟΥΣ  
ΑΥΤΟΥΣ ΛΟΓΟΥΣ.

DEMOSTHENIS ORATIONES DVA  
ET SEXAGINTA.

LIBANII ARGVMENTA IN DEMOSTHE  
NIS ORATIONES.

The reverse is blank. On the recto of the following leaf, aa ii, there is a short Greek address of ' Σκιπίων καρτερομαχος, τοῖς φιλολόγοις ευ πράττειν.' On the reverse, ' ΠΙΝΑΞ, ΤΗΣ ΠΑΡΟΥΣΗΣ ΒΙΒΛΟΥ.' Then follows the life of Demosthenes, &c. by Libanius, occupying about 2 full pages. Then Libanius's Argument to the first Oration ;



which latter begins on the recto of bb, having the page numbered at top. The pages are regularly numbered as far as 320 ; concluding on the reverse of sign. xx viij. Then on sign. A, the pages are re-numbered, and extend as far as p. 286. Three leaves of a table, in two columns, not numbered, succeed. On the reverse of the last of these, we read as follows :

Quaterniones omnes : exceptis primo : & secundo quorum alter Quin-  
ternio : duernio alter.

Venetiis in ædib. Aldi. mense  
Nouem. M.D.III.

The ensuing article will shew some other typographical difference. The present is a beautiful copy, bound in red morocco ; and belonged to the late Mr. C. M. Cracherode.

227. DEMOSTHENES. Gr. *Printed by Aldus. Venice. 1504. Folio.*

EDITIO SECUNDA. The title is precisely the same as in the preceding edition ; but the device of the anchor is here, beneath, relieved *by shade* ; whereas, in the former, it is in *outline*. A difference in typographical arrangement is also observable in the termination of the life of Demosthenes, by Plutarch ; as the following comparison will shew.

EDIT. ORIGINALIS.

μὲν οὖν δημοσθένους ἀπέ-  
χεις σόσσιε βίον. ἐξ  
ᾧν ἡμεῖς ἀνέ-  
γνωμὴν ἢ διη-  
κούσα-  
μεν.

EDIT. SECUNDA.

τος, οὐκ ἐπίστευσε. τὸν μὲν οὖν  
δημοσθένους ἀπέχεις  
σόσσιε βίον. ἐξ  
ᾧν ἡμεῖς ἀνέ-  
γνω-  
μεν ἢ διηκούσαμεν.

The distribution of matter is as before : with the same number of lines in each *full page* ; which is 46. The first Olynthic oration begins, as before, at p. 1, sign. bb ; but has only 41 lines and not 43, as the first edition ; and by the side of bb, or rather in the middle, at bottom, is



'Demosth.' which is not in the first edition. In this second edition the contractions are not so numerous; and the type, from the two copies before me, appears to be more worn. At the end of p. 320 the same text occurs; and at p. 1, sign. A. it is as before; except that 'Demosth.' at bottom, is also added. What has been observed in the preceding article, is sufficient for the present one, as to the remainder of the text. The register however and colophon are different. In this second the small letters of the signatures are put in roman; in the first, in italic. The second ends thus:

Quaterniones omnes, exceptis primo,  
& secundo quorum alter Quinternio,  
duernio alter.

Venetiis in ædib. Aldi. mense  
Nouemb. M.D.III.

The foregoing, with other variations mentioned in the *Introd. to the Classics*, vol. i. p. 296-8, is, I apprehend, the most minute description of these volumes which has yet been submitted to the attention of the curious. Renouard is of opinion that this second impression is less rare than the first; but the noble Owner of these copies differs from this conclusion. In regard to relative intrinsic value, the student should not hesitate in his choice of this latter—'c'est celle que le littérateur doit préférer à tous égards,' *L'Imprim. des Alde*; vol. i. p. 77. The present, however, is rather an indifferent copy of it: in russia binding.

228. DICTYS CRETENSIS. *Without Date, Place, or Name of Printer.* Quarto.

EDITIO PRINCEPS. I venture to call this dateless edition the earliest impression of the author, because it bears every mark of having been executed by Ulric Zel at Cologne; and, as such, of being printed before either of the editions of 1477, or 1498. This book has been well and copiously described. De Bure, *Bibliogr. Instruct.* vol. v. p. 475-9, is greatly in error, when he assimilates the type of it 'to the editions published at Mentz by Schoeffer, about the year 1470;' as Schoeffer never printed any impression of this author—and as the Mentz types, used by Fust and Schoeffer, are very dissimilar from



those of the present volume. De Bure's account is, in other respects, curious and instructive; and shews the present to be a very valuable impression. That he means to describe the present one, seems conclusive, from his noticing the number of lines (27) which a full page contains.

Meusel, in his valuable reprint of Struvius's *Bibl. Historica*, vol. ii. pt. i. p. 78, notices De Bure's description, and apparently consents to the conclusion of its being probably a Mentz edition; from which it is obvious that he had never examined it. He tells us, however, that there is a fuller account of this impression ('uberius ejusdem recensio') in Schwarz's *Abhandlungen aus der Kirchen &c. von D. Io. Barth. Riederer* (Altdorf. 1768), p. 451-473. Braun is the next bibliographer who has given a particular account of it, and has censured De Bure for his conclusion respecting its similarity to the ancient Mentz impressions: — 'si [De Burius] de præsentis loquitur, valde hallucinatur, cum nullo modo Moguntinos his typis, qui sculpti potius, quam fusi videntur, usos fuisse, constet:' — are his words: consult his *Notit. Hist. Litt.* pt. i. p. 66-7. The idea of the present *not* being *fusile* types is, however, a very erroneous one. Denis has too hastily concluded that the present is either a Mentz impression, or a Cologne one printed by Therhoernen about the year 1470; *Suppl. Maill.* p. 552, n°. 4792. According to Meusel, Therhoernen's impression has the express date of 1477; and Schwarz was absolutely in possession of it: *Bibl. Hist.* vol. ii. pt. i. p. 77; where the *Bibl. Swarz.* pt. ii. p. 175, is referred to, as containing a description of this latter edition. It now remains to subjoin a brief, but accurate notice of the volume before us.

On the recto of the first leaf, the commencement of the prologue is thus printed:

**Incipit prologus in troianam hystoriam  
dyctys cretensis.**

There are 25 lines beneath, and a full page contains 27 lines. The first book begins on the reverse of the first leaf, nearly at bottom, thus:

**Belli troiani liber primus**

In the whole, there are 68 leaves. The recto of the last leaf has 9 lines preceding the bottom one; which latter is as follows:

**Explicit historia troiani dyctys cretensis**



It seems hardly necessary to add, that there are neither signatures, catchwords, nor numbers to the leaves. La Serna Santander is rather brief. *Dict. Bibliogr. Choisi*, vol. ii. p. 370. n°. 541 ; noticing the copy of it in the Gaignat collection : *Cat. de Gaignat*. vol. ii. n°. 2847. The present copy is in very sound condition, and is superbly bound in blue morocco.

229. DIO CHRYSOSTOMUS. DE REGNO. *Without Date, Place, or Name of Printer.* Octavo.

EDITIO PRINCEPS. Latinè. This small and neatly executed volume is of very considerable rarity. It was erroneously supposed by Laire, *Spec. Hist. Typog. Rom.* p. 132-3, to have been printed by Ulric Han ; but, as Audiffredi has justly remarked, the type is in every respect dissimilar ; being more elegant, and partaking rather of the Venetian character. *Edit. Rom.* p. 31-2. Maittaire has assigned to it the date of 1469, on account of the prefatory epistle of the translator, Piccolomini (of which presently), bearing this date ; and Panzer has, accordingly, given it the first place in his ivth volume, under the year 1469. But I apprehend this to be erroneous, and that the volume was not printed before the year 1471. See Maittaire's *Annal. Typog.* vol. i. p. 283. Audiffredi is silent respecting the supposed period of its execution ; observing only, that he considers it to be the 'most ancient of all those printed in the xvth century.' Seemiller has a very particular and exact account of it ; and supposes it to have been printed at Rome, either in 1468 or 1469 : an opinion which is repeated by him towards the conclusion of his description. After noticing its difference, and superiority, to the types of Sweynheym and Pannartz, he justly remarks as follows : 'Papyrus firmitatem pergameni vix non adæquat, estque mundissima. Atramentum est nigerrimum, ut ne hodie quidem nigredinis quidquam amisisse videatur.' *Incunab. Typog.* Fasc. i. p. 17-19. We will now give a particular description of this rare volume.

The first leaf presents us with the address of Cardinal Piccolomini to Maximilian, the son of the Emperor Frederick III. This address terminates at the bottom of the reverse of the leaf, and is thus dated :

Vale. Ex urbe. kal. Iañ. M. cccc.

Sexagesimonono.



The following is the commencement of Piccolomini's epistolary address to Pope Nicolas V. on the recto of the second leaf, without prefix :

INTER. OMNES. RE,  
rum scriptores Nicolae q̄nte  
Pontifex maxime q̄ iussu tuo  
ī Romanū uertūtur sermonē  
nullum ego principi nec aptiorem  
nec magis necessariū puto. quā dionē  
hunc prusaensem quem ego nuper  
īterptatus sum. Scribit enī de regno  
idest de rebus iis quæ ad principem  
instituendū pertinent. &c.

This epistle terminates on the recto of the 3rd leaf; beneath which, after a small space, the work begins. Both these introductory pieces are reprinted in the *Bibl. Smith*, pt. ii. p. LXXI. A full page contains 23 lines. On the reverse of the 70th and last leaf, the work terminates thus :

Nā nobis adeo factæ sūt.

FINIS.

In the present copy, 58 folio is blank; but nothing seems wanting. The perpendicular water-marks denote this impression to be printed in octavo, or small folio, and not in quarto;—as preceding bibliographers have described it. It has, however, very much the appearance of a *Pot* quarto; and Audiffredi was doubtful under which of the two forms it ought to be noticed. There is a tolerably good description of the volume in the *Bibl. Crevenn.* vol. iii. p. 60; from which collection the present large and legitimate copy was obtained. The paper is of a remarkably firm texture. It is bound in red morocco; foreign binding.

230. DIO CHRYSOSTOMUS. DE ILIO NON CAPTO.  
*Printed by Bernardinus Venetus. Venice. 1499.*  
Quarto.

This is the second impression of the Latin version by Philelphus, of the work above described: the first having been printed at Cremona  
VOL. II. D



in 1492, and being the first work which issued from the Cremona press. Consult Panzer, vol. i. p. 351; but see La Serna Santander's *Dict. Bibliogr. Choisi*, vol. i. p. 272-3. The present impression is joined to the Editio Princeps of PETRONIUS ARBITER (for which, vide post.), and commences thus:

Dion Chrysostomus Prusensis philosophus ad Ilienses:

Ilii captiuitatem non fuisse aperte demonstrat

Franciscus Filelfus e græco traduxit.

Petronius Arbiter Satyricus.

On the reverse begins an address of the translator to L. Aretin. On the reverse of A iii, at top, begins the Latin version from the Greek original. A B C D E are in fours: F has five leaves. On the reverse of F v, at bottom, we read the following colophon:

Laus Deo Finis.

Impressum Venetiis per Bernardinum

Venetū De Vitalibus Anno dñi

. M. ccccxcix. Die decimo

octauo Mensis Iulii.

The present is a neat copy, in calf binding.

231. DIOGENES LAERTIUS. Latinè. *Printed by*  
*Jenson. Venice. 1475. Folio.*

This is the FIRST IMPRESSION of the Latin version with a date subjoined; although it is probably a subsequent production to the one described in the ensuing number. Its beauty is greater than its rarity; but both these qualifications, however great, have not been able to defend it from severe animadversions upon its want of intrinsic worth. We will first give a bibliographical account of it, and afterwards subjoin some intelligence which may not be devoid of interest.

De Bure and La Serna Santander (the latter merely copying the former) have both described it in a manner sufficiently superficial. Mittarelli and Rossi have been, as usual, more copious and exact: the former truly observing — ‘Luculentissimos characteres habet hæc editio;’ and the latter as justly calling it, ‘egregium typographicae



elegantiae specimen.' *App. Sæc. v. col. 137-8. Bibl. Magliabech. vol. i. col. 612.* On the reverse of the first leaf begins the address of Benedictus Brognolus \* 'to his generous patrons, Laurentius Georgius and Jacobus Baduarius.' On the second page of this address, we have the following interesting notice of the printer, JENSON:—

—————Omitto q̄ cū multi sint īpressores in hac excellē tissima in oī rerū genere ciuitate ab eo uidebā Diogenē īpri mendum esse: q̄ sine cōtrouersia cæteris oībus eius artifi cii magistris multū etiā antecedit Nicolao iensone: q̄ ea est nō mō industria: uerū etiā p̄bitate religione ac aliis uirtutibus ut ad illustriū uirorū & etiā sūmi pontificis familiaritatē p̄uenerit: nec dico q̄ intelligebā nullū sumptū fuisse impedimento quo minus etiā qcquid aliud opus esset ad hāc rem q̄optimū paretur: ut cū reliqua essēt egregie parata: &c.

\* 'BENEDICTUS BROGNOLUS siue BRUGNOLUS leniacensis (LEGNANO) vir fuit litteris probe excultus, et grammaticus ætatis suæ excellentissimus, quod inter alia ingenii monumenta Prisciani 'de octo partibus orationis' libri, quos emendauit, testantur.' Freytag, *Adpar. Litterar.* vol. ii. p. 795. Menage, the celebrated editor of Diogenes Laertius, observes that Julius Cæsar Scaliger, had been a pupil of Brognolus; but, as Freytag justly remarks, the observation is void of truth. The letter of Joseph Scaliger, the son, which Freytag subjoins, and which puts the subject beyond contradiction in favour of Freytag's inference, is so interesting upon this point, that I cannot forbear inserting it in the present place: 'Cum heroum suorum opus (quod prodiit Lugd. Bat. 1539, 4to.) contexens ad multum noctis lucubrasset, absoluto libro, post caenulam quiete compositus, imaginatus est [pater meus] in æde Mariæ antiquæ Veronensis, vbi sunt monimenta gentis nostræ, hominem procerum, ac gravem sibi obviam factum secum expostulare, quod se inter heroas suos non collocasset. orare igitur, ut hoc faceret: se BENEDICTUM BRUGNOLUM esse, domo LENIACO, qui patrem Benedictum ac patruos literas primas docuisset: ipsum quoque puerulum aliquando inter ulnas gestasset. Venetiis se ultimum diem obiisse, ibique sepultum esse. Experrectus, somnium elegia elegantissima expressit, quæ calci heroum addita est. Ipse vero nunquam scivit, quis esset Brugnolus ille, neque quid portenderet somnium. Et profecto ego quoque nihil unquam aliud, quam somnium credidi, donec anno 1566, cum essem in Italia, et M. Antonia Mureto exposuissem, me habere in animo Venetias proficisci, ille inter alia, quæ in ea urbe digna cognitu sunt, refert monumentum esse BENEDICTI BRUGNOLI, LENIACENSIS, excellentissimi ævo suo grammatici, qui, ut ejus epitaphium fert, et principes et proceres ævi sui in Norico litteras docuerit. Id sepulcrum dignum esse quod studiosos antiquitatis oculos moraretur. Neque tamen magis meminerat Muretus somnii patris mei, quam pater meus sciebat, quis esset BENEDICTUS BRUGNOLUS.' Freytag adds the elegy written by Julius Cæsar Scaliger, the father; which is very elegant and interesting, but is too long for insertion. It is singularly entitled 'Somnium non fictum de re tamen penitus ignota mihi.' *Ibid.*



It was not till after this extract had been made, that I discovered a part of it, with the abbreviations filled up, in Mittarelli: but the preceding proves that I have consulted the original text. The passage cannot fail to be interesting to all lovers of ancient typography. The address of Brognolus terminates on the reverse of the second leaf: it is dated 'Venice, August. 1475.' On the recto of the 3d, and following leaf, commences the epistle or prologue of the translator, 'Brother Ambrosius'—'Traversarius, monachus Camaldulensis'—as Freytag observes. On the recto of the 4th leaf is the table 'secundum ordinem librorum.' On the recto of the 5th, begins the Latin version of the author. The reverse of fol. 182, exclusively of the preceding leaves, presents us with the conclusion of the volume, and the imprint—thus:

Impressum Venetiis per Nicolaum Ienson gallicum. Anno domini. M.CCCC.LXXV. die xiiii. augusti.

Finis philosophorum uita.

It has been before observed that the intrinsic worth of the present impression is very questionable: indeed its condemnation has been pronounced by more than one acute scholar and critic. The translator, Ambrosius, had requested Philelphus to supply Latin metrical versions of the original Greek verses found in Laertius; with which request Philelphus had promised to comply, but was not good enough to keep his promise; and these versions were afterwards supplied by Brognolus. Ambrosius complained heavily in consequence; which so exasperated Philelphus, that he wrote a bitter satire against him; which may be found in Freytag, vol. ii. 794—and, in a letter to D. Acciaoli, he bestows upon the translation of Ambrosius a plentiful portion of abuse and ridicule. Menage followed the example of Philelphus, and shewed himself not backward in attesting his ill opinion of the labours of the present translator. Paulus Jovius has qualified his dispraise of the version, by observing that Ambrosius had been too intent upon the stile of the studies of the Evangelists—and that he had sufficient talents, but wanted courage and inclination, for the undertaking. Huet complains of the rudeness of his style, and of his frequent aberrations from the sense of the original. Baillet, *Jugemens des Savans*, vol. ii. pt. iii. p. 310. edit. 1725. These opinions are more briefly collected by Fabricius, in his *Bibl. Græc.* lib. iv. c. xix; vol. v. p. 569: edit. Harles. Harles has adduced the still more severe criticism of Rossi; who calls the version of Ambrosius 'Incompta ac fere barbara.' The



reader, if he pleases, may consult the numerous authorities referred to in Panzer, vol. iii. p. 106 ; but the principal ones have been already detailed. The interesting epistle of Brognolus may be seen in the *Bibl. Smith*, pt. ii. p. cxxxiv. The present is a neat, but slightly stained, copy of one of the most beautiful volumes printed in the xvth century. It is bound in old red morocco.

232. DIOGENES LAERTIUS. Latinè. *Without Date, Place, or Printer's Name.* Folio.

The compiler of the Crevenna catalogue, Laire, Rossi, and Harles, all agree in conjecturing the present impression to be more ancient than the preceding one, although it is deficient in a date. The very aspect of the types, and the mode of arranging them, shew, at least a less skilful typographical artist ; and as blanks are left, where the original Greek verses occur, without any mention or introduction of translation, it is almost conclusive that it is an earlier effort of the press. If the preceding impression had been known, these blanks would not have appeared ; as they might have been filled up by introducing the version of Brognolus. Rossi speaks of the edition being ' beautiful, and the types round, with an elegant form ;' but it hardly merits such praise. There is a sufficient degree of neatness in the impression, and the types are delicate and legible : it is also printed with great attention to marginal amplitude ; but the lines are too closely set together. It is much scarcer than the preceding one, and has escaped De Bure and La Serna Santander. Fossi is copious in his description ; but the following account will not be found either faithless or uninteresting.

On the recto of the first leaf is an address with the following prefix :

Prestâtissimo in christo patri : & domino Oliuero  
carrafe Cardinali Neapolitano Elius Franciscus  
Marchisius perpetuam. S. D.

This address commences by the editor's avowal, to the Cardinal, of the urgent entreaties which, a few months before, he had received from his friend Pomponius, ' vir apprime eruditus,' to publish a revised text of the translation of his author ; which had not only become rare, but was in a most corrupt state ' by the carelessness and ignorance of printers.' The editor at first declined, from a consciousness of his



inability; but proceeded, by the effectual aid of Theodore Gaza, his father; 'qui studiosos omnis mirifice amplectitur. studiisque ac doctrina fouet. nec laboribus ullis neque senectuti parcat.' A fine character of a vigorous old age! In his translation, however, Marchisius takes care to follow, pretty faithfully, the previous version of 'Brother Ambrosius.' He thus speaks of his own enthusiasm and energy in the work: — 'although a fever (quartana adgravante) had admonished him to seek the recovery of his health, by a remission of his studies, yet such was the pleasure he derived from the undertaking, that the disease could not gain the mastery over him, so as to make him desist from the attempt, till he had delivered it in a state fit for the press.'

This address, from which Fossi has given a copious extract, occupies 2 pages and a half. Upon the conclusion of it, we have an alphabet 'per ordinem litterarum;' ending on the reverse of the 2d leaf. On the recto of the following leaf begins the text, with the first 9 lines indented. As far as fol. 104, inclusively, the paper is stout, and the water-marks, being horizontal, denote the volume to be a *quarto*; but afterwards, and to the end, the paper is comparatively thin, and the water-marks are perpendicular—so that it may be called a *folio*: a singular circumstance, which, however, Lord Spencer observes, is not of very unfrequent occurrence. In the whole there are 140 leaves. On the recto of the last, at bottom, without any other indication of conclusion, it is as follows:

Finis Philosophorum uita . . .

Panzer, vol. iv. p. 122, is brief in his account. Consult *Bibl. Crevenn.* vol. iv. p. 215-217; *Laire's Index Libror.* vol. i. p. 361; *Bibl. Magliabech.* vol. i. col. 610; and *Fabric. Bibl. Græc.* edit. Harles. vol. v. p. 569. The present copy is elegantly bound in russia.

**233. DIOSCORIDES ET NICANDER. Gr. Printed by Aldus. Venice. 1499. Folio.**

On the recto of the first leaf we read the following title: (8 lines in the Original.)

Πεδακίου Διοσκορίδου ἀν' αζαβέωσ περί ὕλης ἰατρικῆς  
λόγοι ἕξ. Ἔτι περί ἰοβόλων ἐν ᾧ καὶ περί λυσῶντος κυνός. ση-  
μείωσις τε τῶν ὑπαὺ τῶν δεδηγμένων καὶ θεραπέια. Νικανδρου  
του κολοφωνίου ποιητου θηριακά. μετὰ σχολίων. Τοῦ αὐτοσ  
ἀλεξιφάρμακα.



A Greek epigram upon Nicander, in four verses, is beneath. On the reverse is the address of Aldus to Jerom Donatus, his fellow countryman: this is dated M.ID. An index follows, on the recto of \* ii; comprehending 5 leaves. At the conclusion we have 4 lines  $\epsilon\kappa\tau\omega\nu\ \Sigma\omega\iota\delta\alpha$ : the reverse being blank. On the recto of sign.  $\alpha$  begins the text of Dioscorides; the ixth book of his work ending on the reverse of  $\pi$  ix, with a register; from which we learn that the signatures, from  $\alpha$  to  $\pi$ , run in eights— $\pi$ , having 10 leaves; and the tenth being blank. Nicander begins on the recto of A, and ends thus, on the recto of E vj—in eights:

Venetiis apud Aldum. Mense Iulio. M.ID.

According to Renouard, Dioscorides contains 129, and Nicander 38, leaves. Then commence the SCHOLIA upon the Alexipharmaca of Nicander, on the recto of  $\alpha$ , terminating on the reverse of  $\alpha$  x: ten leaves. They are printed in double columns; having the word ΤΕΛΟΣ at the bottom of the last column. The Scholia of this work are of very rare occurrence. Renouard had not seen them when he published his first two volumes of *L'Imprimerie des Alde*, vol. i. p. 28; but they are briefly and correctly noticed by him in vol. iii. p. 5. Maittaire, vol. i. p. 687, merely notices the existence of them. De Bure is brief and superficial; vol. ii. p. 316, n°. 1550: being ignorant of their existence. Seemiller properly observes that they are printed in a different type from that of the body of the work, *Incunab. Typog. Fasc.* iv. p. 111-112. Laire appears to have been ignorant of them: *Index Libror.* vol. ii. p. 248. It is not very improbable that the Scholia were a posterior publication; as they are printed with a different type—in the same form as those of Demosthenes: p. 12, ante. The present is a very clean copy, slightly cropt. In red morocco.

234. EUCLIDES. ELEMENTA. Latinè. Printed by Ratdolt. Venice. 1482. Folio.

EDITIO PRINCEPS. Braun has not bestowed exaggerated praise upon this impression, when he speaks of it in the following terms: 'Editio hæc elegantissima, ac omnium eruditorum æstimationem meretur, siue characterum gothicorum nitor, siue chartæ præstantia, siue figuræ in laterali margine adcurate expressæ, spectentur,' &c. In a note in the *Introd. to the Classics*, vol. i. p. 327, the reader may have



perused a sufficiently interesting, although brief, account of this beautiful volume; which, in the present place, demands a particular and extended description. Bibliographers seem to have vied with each other in commendation of it.

We may first generally remark, that the paper is excellent both in regard to substance and tone; that the letter is rather small, but neat; the ink, of a fine glossy black; and the capital initials are blooming ones, cut in wood, and relieved by white upon a black ground. A specimen of similar capital initials had appeared, five years before, from the same ingenious printer, in the Appian of 1477: vide vol. i. p. 254. The margin of this present impression is ample; and the introduction of geometrical figures in the same, very neatly executed in metal, give it an air of great elegance and interest. We now proceed to a more particular description. On the reverse of the first leaf there is an interesting address, in 34 lines, by Ratdolt, concerning the printing of the volume; in which he tells his patron, Mocenicus, that there were plenty of excellent works published in the city of Venice, but that scarcely any thing connected with mathematical studies appeared: or that, what did appear, was generally frivolous and contemptible. He accounts for this, from the difficulty of illustrating problems by means of geometrical figures; and adds justly—‘sine quibus nihil in his disciplinis fere intelligi optime potest.’ ‘Therefore he sets about, with great diligence, spirit, and labour, the manufacturing of his own figures.’ These are placed in the margin, and are evidently of metal composition; as the neatness and distinctness of the letters, introduced within the circles and squares, &c. clearly demonstrate. On the recto of the second leaf the work begins, in a very handsome page, decorated with a broad printed arabesque border, and mathematical figures in the margin; having, at top, the following lines in red:

**Preclarissimus liber elementorum Euclidis perspicacissimi: in artem Geometrie incipit quā foelicissime:**

This is printed in the large lower-case Gothic type with which the entire page, and the previous address, are executed. Almost the whole of the remainder of the work is printed in a smaller letter. On the reverse of r vij (in eights) is the following colophon, in 4 lines:

**Opus elementorū euclidis megarensis in geometriā  
artē In id quoq; Campani pspicacissimi Cōmenta-**



tiones finiūt. Erhardus ratdolt Augustensis impressor solertissimus. venetijs impressit. Anno salutis. M.cccc.lxxrij. Octauis. Calen. Iulij. Lector. Vale.

The three last words form one line in the original; and are, therefore, printed at a considerable distance from each other. The volume is without numbers to the leaves.

In the third place, we proceed to observe upon the notices of this work by various bibliographers. Maittaire, *Annal. Typog.* vol. i. p. 434, has extracted the entire address of Ratdolt; and Braun a part of it. *Notit. Hist. Litt.* pt. ii. p. 93-4. In other respects, Maittaire's account is brief, while Braun's is copious and interesting. Clement had seen the edition, and describes it with his usual animation. He sets out, however, by doubting the accuracy of Ehinger; who, in his *Cat. Bibl. Augustan.*, 1633, fol. col. 667, had observed that this preface was printed in GOLDEN LETTERS—which Clement wholly disbelieves; but a copy of this description was in the library of Consul Smith (now in his Majesty's collection,) and is mentioned in the *Bibl. Smithiana*, p. CLXI. A similar copy is noticed in Laire's *Index. Libror.* vol. ii. p. 59, n°. 10. See the *Bibl. Curieuse*; &c. vol. viii. p. 143-4. Both Clement and Braun make mention of Kaestner's description of this edition, in a brochure published at Leipsic in 1750, 4to. which was dedicated to Cardinal Quirini, and drew forth an interesting reply from his Eminence. It had, indeed, been before noticed by Zapf, in his *Augsburgs Buchdruckergeschichte*, vol. i. p. 160; who is copious in his authorities, and gives a full page to the description of it. Nor is the account of Seemiller to be slighted. This latter bibliographer is particular in his description, and does not fail to notice the extreme beauty and rarity of the impression, *Incunab. Typog. fasc.* ii. p. 108. He refers to De Bure, vol. ii. n°. 1959; where there is a very meagre mention made of it; but where the notice of a copy in Consul Smith's library, UPON VELLUM, is perfectly correct. De Bure relies upon the small catalogue of *Bibl. Smithiana*, p. 25, containing the volumes printed only in the XVth century; where the word 'Pergamena' is in *capital* letters. In the large catalogue, before referred to, this word is in *italics*; but it is, nevertheless, indicative of the copy being printed upon vellum.\* Fossi, *Bibl. Magliabech.* vol. i. col. 643,

\* In the *Introd. to the Classics*, vol. i. p. 327, note, the same copy is mentioned. Mr. G. Nicol, his Majesty's bookseller, informs me that it is of singular beauty, and in fine preservation.



is particular and exact. See Panzer, vol. iii. p. 587; and particularly Zapf's warm eulogy upon the merits of Ratdolt: *Annal. Typog. August.* p. xxxv. &c. The present is a fine large copy, bound in red morocco.

235. EURIPIDES. Gr. *Without Date, Place, or Printer's Name; but considered to be executed by Franciscus de Alopa at Florence.* Quarto.

EDITIO PRINCEPS of the four following plays: MEDEA, HIPPOLYTUS, ALCESTIS, and ANDROMACHE. This well-known impression, like those of Apollonius Rhodius and Callimachus (vide vol. i. p. 252, 291-3) is printed in CAPITAL LETTERS; and was considered by the late Professor Porson, to be of such rarity and worth, that in his own edition of the *Medea*, he made a most careful collation of the present text. The Professor's words are—'Hanc editionem, cum et rarissima est, et impenso pretio veneat, summa cum religione, ne dicam superstitione, contuli.' It is divested of Scholia, and begins, on the reverse of the first leaf, with the Greek alphabet, in capital letters, in one line. Beneath, we have as follows:

ΑΙ. ΑΥ. ΕΙ. ΕΥ. ΟΙ. ΟΥ.      ΑΙ. ΗΙ. ΩΙ. ΥΙ.  
ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ ΕΥΡΙΠΙΔΟΥ.

This hypothesis or argument occupies the first and the subsequent page. The third page, or the reverse of the 2d leaf, thus presents us with the opening of the *Medea*:

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ  
ΙΘ'Ω'ΦΕΛ'Α'ΡΓΟΥΣ ΜΗ' ΤΡΟΦΟ'Σ  
ΔΙΑΠΤΑΣΘΑΙ ΣΚΑ'ΦΟΣ  
ΚΟ'ΛΚΩΝΕ'Σ Α'ΙΑΝ ΚΥΑ  
ΝΕ'ΑΣ ΣΥΜΠΛΗΓΑ'ΔΑΣ.  
ΜΗ'Δ'Ε'Ν ΝΑ'ΠΑΙΣΙ ΠΗΛΙ'ΟΥ ΠΕΣΕΙΝ ΠΟΤΕ'  
ΤΜΗΘΕΙΣΑ ΠΕΥ'ΚΗ. ΜΗ'Δ'Ε'ΡΕΤΜΩΣΑΙ ΧΕ'ΡΑΣ  
Α'ΝΔΡΩΝ Α'ΡΙΣΤΩΝ. Ο'Τ' ΤΟ' ΠΑ'ΓΧΡΥΣΟΝΔΕ'ΡΑΣ  
ΠΕΛΙ'ΑΙ ΜΕΤΗΛΘΟΝ. Ο'ΥΤ ΓΑΡ Α'Ν ΔΕ'ΣΠΟΙΝ'Ε'ΜΗ'  
ΜΗ'ΔΕΙΑ ΠΥ'ΡΓΟΥΣ ΤΗΣ Ε'ΠΛΕΥΣ'ΤΩΛΚΙ'ΑΣ,  
Ε'ΡΩΤΙ ΘΥΜΟ'Ν Ε'ΚΠΛΑΓΕΙΣ'ΤΑ'ΣΟΝΟΣ.

&c. &c. &c.



A full page contains 28 lines. The signatures run in eights to N; but K is repeated, and Λ is erroneously printed for M. On the reverse of N ii we read the following conclusion.

ΤΕΛΟΣ ΕΤΡΙ

ΠΙΔΟΥ

ΑΝ

ΔΡΟΜΑ

Χ

Η

Σ

This valuable impression has been briefly noticed by Maittaire, vol. i. p. 101; by Fabricius, *Bibl. Græc. curd Harles*, vol. ii. p. 258; by Harles, *Introd. Ling. Græc.* vol. i. p. 306; and by Panzer, vol. i. p. 434. The first two authorities had seen it; and the latter observes of the text, that it is printed 'è MS. Codice non contemnendae notae.' Neither Harles nor Panzer had, evidently, any knowledge of it; and Clement seems, indirectly, to bewail his ignorance of it; *Bibl. Curieuse*, &c. vol. viii. p. 164, note 90. Copies were in the Mead, Askew, Gaignat, and Pinelli collections: see *Bibl. Mead.* p. 214. n°. 1991; *Cat. de Gaignat*, vol. i. n°. 1551; *Bibl. Askev.* n°. 1534; and *Bibl. Pinell.* n°. 9058. edit. 1790. These references are taken from a note in the *Introd. to the Classics*, vol. i. p. 328. In the Royal, Bodleian, and Museum collections, there are also copies; but a more beautiful, or a larger copy than the present one, will with difficulty be discovered. It is quite clean; having one fifth of the leaves with the fore edges uncut. Superbly bound in blue morocco.

236. EUTROPIUS. *Printed at Rome.* 1471. Folio.

EDITIO PRINCEPS. On the reverse of the first leaf at top, begins a table of the head of each chapter, in each book. From the first to nearly the middle of the 7th page, this table is chronological: it is afterwards, to the end, alphabetical. The entire table occupies 8 leaves, or 15 pages. On the recto of the 9th leaf, the text begins thus:



Incipit Eutropi9 historiographus : &  
post eum Paulus diacon9 : de historiis  
italice prouincie ac Romanorum.

Rimus in italia (ut quibusdā placet)  
regnauit Ianus. deinde Saturn9. Iouē  
filiū e Grecia fugiēs: in ciuitate que ex  
eius nomīe Saturnia dicta ē: habitauit:  
&c. &c. &c.

A full page has 32 lines. The text comprehends 96 leaves. On the reverse of the last, at bottom.

Eutropius historiographus Rome impressus  
Anno dñi. M.cccc.lxxi. die lune. xx. Mensis  
Mai Ponti. S. in xpo pñs ac dñi nostri domī  
Pauli diuina puidencia Pape Secundi. Anno  
eius Septimo Explicit.

This impression is unquestionably the production of Laver's press ; and it is the most perfect specimen of it with which I am acquainted. The author of the Harleian Catalogue, vol. iii. n°. 1057, has erroneously observed, that Maittaire was ignorant of this edition ; but Audiffredi and Verheyk very confidently assert that he was well acquainted with it. The reader will find it specified in the *Annal. Typog.* vol. i. p. 307, along with TERENTIUS VARRO *De Ling. Lat.* This first edition of Eutropius was superintended by Diaconus, who has taken care to represent, with scrupulous fidelity, all the errors and interpolations of his MS. Verheyk (edit. 1739, præf. xi.) observes, that Fabricius, *Bibl. Lat.* edit. 1721, vol. i. p. 578, has *praised* this editio princeps ; on the contrary, if the reader will turn to the passage referred to, he will find that the 'Breviarium Eutropii in antiq. edit. Romæ, 1471,' is declared to be remarkably *interpolated* :—'mire interpolatum legitur.' The words of Fabricius are repeated by his editor Ernesti, vol. iii. p. 133. See De Bure, *Bibliogr. Instruct.* vol. v. n°. 4840 ; Audiffredi, *Edit. Rom.* p. 86-7 ; *Bibl. Askev.* n°. 1742 ; *Cat. de la Valliere*, vol. ii. n°. 4875, which latter copy was purchased by Count Revickzy for 901 livres. The information contained in these latter lines, will be found in the *Introd. to the Classics*, vol. i. 343-4. The present is a fine copy, splendidly bound in blue morocco.



237. FLORUS. *Without Date, Place, or Name of Printer.* Quarto.

EDITIO PRINCEPS. It is justly observed by Fabricius, in the *Bibl. Lat.* vol. ii. p. 442 (edit. 1773), that 'it is hardly possible to specify the first edition of Florus. There are four, without dates, from which the priority of either is doubtful.' It will be seen from the present, and the four subsequent, articles, that a *fifth* dateless edition here adds to the uncertainty of the discussion. In conformity with the opinion of most bibliographers, the first place in order is assigned to the present impression. It is printed in a large Roman letter, which is not very unlike the type used in the Homilies of Chrysostom printed at Rome in 1470 (vide vol. i. p. 194-5.) The lower-case fount has, however, a closer resemblance to it than some of the capital letters; especially the Q, V, and O: but the impression was, in all probability, executed in the house allotted to the *Sorbonne* Seminary, and the printers were Gering, Crantz, and Friburger;\* who published it between the years 1470-2.

It commences on the reverse of the first leaf, thus:

In. L. Annei Flori Epithoma de hystoria  
Titi Liuii Argumentū fœliciter incipit;

This argument occupies 13 lines. On the recto of the ensuing leaf we read

Lucii Annei Flori de tota hystoria Titi  
Liuii Epithoma fœliciter incipit;

Opulus Romanus a rege Romulo,  
in cæsarē Augustū. dcc. per annos  
tantū operū/pace belloq; gessit! ut  
si quis magnitudinē imperii cū an-  
nis conferat! ætatē ultra putet. Ita enim late  
per orbem terrarū arma circumtulit! ut qui res  
&c. &c. &c.

\* The *reversed semicolon*, so frequent in the printing of the above ancient Parisian printers, is almost a decisive testimony in favour of assigning this impression to the press of the same artists,



This page contains 22, but a full one, 23 lines. On the recto of the 89th and last leaf, the following is the whole that is printed upon it:

imperium) romulus uocareñ. Sed sanctius, &  
reuerentius uisum nomen augusti. ut scilicet  
iam tum, dū colit terras, ipso nomine & titu-  
lo consecraretur;

L. Annei Flori epitoma de  
Tito Liuio, finit liber quartus;

Some copies have the *verses*, quoted in the subsequent article, subjoined to the preceding extract; but the present copy is without them. This impression is unskilfully printed, upon paper of an unusually stout quality. It is of very great rarity. I have consulted De Bure, and La Serna Santander, as well as the authorities referred to by Panzer, vol. ii. p. 270; but in neither of them will be found so faithful an account of this impression as is the foregoing. A variety of authorities upon this point may be seen in the *Introd. to the Classics*, vol. i. p. 346-7. The present is a beautiful copy in red morocco: French binding.

238. FLORUS. *Without Date, Place, or Name of Printer.* Folio.

We will first give a somewhat more particular description of this ancient\* impression than has hitherto appeared. It commences thus on the recto of the first leaf:

LVCII ANNEI FLORI EPITOMATVM  
IN TITVM LIVIVM LIBER PRIMVS.

PROOEMIUM.

OPVLVS ROMANVS a rege  
Romulo i Cæsarem Augustum sep

\* Laire, in his *Spec. Hist. Typog. Rom.* p. 179, note f, mentions an edition of FLORUS, appended to the JUSTIN of 1472, printed by Sweynheym and Pannartz. There is no such impression of Florus in the copy of Justin, of this date, in the Library here described; and it is almost certain that no such impression is in existence. Laire does not mention where a copy of it is to be seen; which has properly excited the suspicion and severity of Audiffredi, *Edit. Rom.* p. 98. Ernesti and De Bure had the same notion, with Laire,



tingentos per annos tantum operum  
pace belloq; gessit. ut si quis magni  
tudinem imperii cum annis conferat: æta  
tem ultra putet. Ita enim late p orbē terrarū  
&c. &c. &c.

having a still further indentation at the 7th line below the last preceding one. This first page has 32, but a full page contains 33 lines. On the reverse of the 58th and last leaf, it terminates thus:

scilicet iam dudum dum colit terras ipse nomine  
& Titulo consecraretur : . F I N I S : .

F lorus habet paruo : numerosa uolumina Liui  
Codice : in Italica maximus historia.

N il latet hunc : ualeat quod honore nitere latino  
Vel peregrina petas scripta : uel artis opus.

I nde fit ut ueteres scribendi miserit usus :  
Atq; nouo redeat præditus officio.

N am quod centeno consumpta uolumine sæcla  
Viderat : in totidem nascitur usq; dies : .

In regard to the *antiquity* of this impression, Panzer conceives it may probably be THE FIRST. He relies chiefly upon the authorities of *Bibl. Smith*, p. CLXXVII, and *Bibl. Pinell*. vol. ii. p. 69-71. Laire, in his *Index Libror*. vol. i. p. 133-4, draws the same conclusion upon the authority of the former. Maittaire, vol. i. p. 761, leaves this point unnoticed; but justly observes upon the thin and faded aspect of the type and printing. In regard to the printer, Laire (very erroneously) says the types resemble those of Jenson: on the contrary they are more like Hailbrunn's. The 'e' is remarkable; being apparently broken at top, and resembling the same letter in the *Ausonius* of 1472: yet in the present work the top of the 'e' is flatter and less perceptible. The paper is of a coarse texture. There are neither heads of chapters (as in the preceding edition), numerals, catchwords, nor signatures. The Abbé Morelli (*Bibl. Pinell. ibid.*) notices with

respecting the existence of a *Florus* of 1472; but if the reader will take the trouble of consulting the *Introd. to the Classics*, vol. ii. p. 16, and note\*, he will find that such an edition of *Florus* is, in all probability, supposititious.



justice the amplitude of the margin. The present is a very fine large copy, bound in red morocco.

239. FLORUS. *Without Date, Place, or Name of Printer.* Folio.

Count Reviczky, in his ms. addenda, has very justly noticed the conformity of the gothic types of this edition with those of the 'Fasciculus Temporum' of 1474, and the 'De Remediis Utriusque Fortunæ' of 1471, with the name of ARNOLDUS THERHURNEN, subjoined, as the printer. This is probably the same edition of which Gruter and Duker had so high an opinion; and the antiquity of which they conceived to be more remote than that of either of the preceding ones. In the absence of all positive evidence, the reader will draw his own conclusion. My own opinion does not induce me to assign an earlier date than that of 1473 to this impression.

It is printed in two columns. On the recto of the first leaf, is the following prefix, executed in red ink:

**Lucij ānei flori epitoma idest abbreviatio de cursu ac statu romanoꝝ a fundatōne urbis ꝑ romulū vsqꝫ ad augustū. ꝑtinēs [4] libros incipit feli**

On the reverse of the 24th leaf, at bottom of the second column, we read as follows:

**Explicit lucij anei flori liber quartus.**

**Aus xpo detur hic vtile si quid habetur**

On the recto of the ensuing leaf, begins the opusculum 'De Commendatione Romani Imperii,' on the top of the first column:

**De cōmendacōe romani imperij.**

comprehending 5 leaves; and ending at the bottom of the first column, on the reverse of the last leaf, thus:

**Explicit libell⁹ de cōmendacōe impij rōmi.**



This edition is printed in a small barbarous Gothic type, with very black ink, upon paper of a coarse brown texture. There are neither signatures, catchwords, nor numbers to the leaves. The divisions of the chapters are marked by heads. Maittaire, vol. i. p. 751, note 3, describes it as 'characteres magis ad Gothicum accedente.' Laire calls it 'editio penitus ignota:' the copy which he describes was bound with the Fasciculus of 1474 by Therhurnen. *Index Libror.* vol. i. p. 132-3. The present sound copy is bound in dark red-stained morocco.

240. FLORUS. *Without Date, Place, or Name of Printer.* Quarto.

This is the edition which has been justly ascribed by the Abbé Morelli, in the *Bibl. Pinell.* vol. ii. p. 71, to the press of CORALLUS, at Parma; being printed in the same character with which the Catullus of 1473—according to the same authority—is executed. The prefatory introduction of the editor, Beroaldus, to P. M. Rubeus of Parma, commencing on the reverse of the first leaf, and occupying 2 pages, informs us that the work was undertaken at the express entreaty of 'Stephen Corallus, a skilful printer.' The reverse of the 2d leaf is blank. On the recto of the 3d leaf, the text begins thus:

LVTII FLORI GESTORVM ROMA-  
NORVM EPITHOMA INCIPIT.

Opulus romanus a rege  
Romulo in Cæsarem Au-  
gustum septingentos per  
annos tantum operū pace  
belloq; gessit: ut si quis  
magnitudinē īpii cū ānis  
cōferat ætatē ultra putet:

There are 16 lines beneath. A full page has 27 lines. The last book concludes on the reverse of the 80 and last leaf, thus:

. L. Flori epithomatis liber ultimus .

∴ FINIS ∴.



A small letter is inserted in the space of the capital initial to be enlarged and beautified according to the fancy of the illuminator. There are catchwords in the inner margin, on the reverse of every leaf; but neither signatures nor numbers to the leaves. The type is large, round, and extremely legible. Morelli does not scruple to call the book 'longe rarissimus.' The present is a handsome copy, in dark red-stained morocco.

241. FLORUS. *Without Date, Place, or Name of Printer.* Folio.

This impression, which has the singularity of having Gothic capitals occasionally prefixed to the commencement of sections, &c. seems to have escaped the notice of most bibliographers: it being obviously different from either of those dateless editions, in the Roman character, noticed by Panzer in vol. iv. p. 130-1. It begins thus, on the recto of the first leaf:

**Lucii** Amnei flori Romane  
historie liber primus.

**P**opulos romanus a rege Romulo in Cesarē  
Augustum septingentos per annos tantum  
operum pace belloq; gessit: ut si quis magni-  
tudinem imperii cum annis cōferat | etatem  
ultra putet. Ita enim ubiq; per orbeꝝ terraz  
arma late circūtulit. ut qui res eius legant | nō unius populi  
sed generis humani facta discant. Nam tot laboribus | peri-  
&c. &c. &c.

A full page contains 36 lines. The occasional introduction of Gothic initials is rarely seen after the 12th leaf, and is resumed at the last leaf. On the reverse of the 48th and last, nearly at top, we read as follows:

**F**inis est.

**Lucii** Amnei flori. liber quartus. de Romane  
historie uniuerse Compendio finit.

**L**aus Deo.



This edition is indifferently executed; but the page is well set up, and the margin is ample. There are neither signatures, catchwords, nor numerals; but the small letter is uniformly inserted in the centre of the space to be filled by the illuminated large capital initial. The chapters are designated in lower-case Roman type. Bound in russia.

242. FLORUS. *Printed by Sigismund Rot d'bitz.*  
*Without Date. Quarto.*

On the reverse of a i, is the prefatory address of P. B[e]roaldus to Count P. Maria Rubeus of Parma. The history commences on the opposite page, upon the recto of a ii. The signatures run in eights; and the work concludes on the recto of g viij, at bottom, thus:

**Per me mgrāz Sigismūdā rot d'bitz Implsorē ī senis**

This is a pretty copy of a neatly executed volume. The types have a more exact resemblance to those of Guldinbeck, than to those of Planck. The capital letters are precisely Guldinbeck's. A copy is in *Cat. de la Valliere*, vol. iii. n°. 4870; and in *Laire's Index Libror.* vol. ii. p. 7. A full page contains 29 lines. In blue morocco.

243. FLORUS. *Without Date, Place, or Name of Printer. Folio.*

This impression, printed in the Roman letter, and appended to an edition of JUSTIN, commences on the recto of signature h iii of the same; and terminates on the reverse of l v—in sixes. The opposite and last leaf contains the Register. The colophon will be given in the account of Justin: post.



244. GALENUS. THERAPEUTICORUM LIB. XIV.;  
ET EORUNDEM AD GLAUCUM LIBRI II. Gr.  
*Printed by Calliergus. Venice. 1500. Folio.*

EDITIO PRINCEPS. On the recto of the first leaf, in the present copy, the word ΓΑΛΗΝΟΣ is printed, but evidently in a modern type; forming a gratuitous addition to the volume. On the recto of the subsequent leaf, at top, sign. A β, is a small whole length figure of Galen; of which the following is a fac-simile. Such ornaments are rare in classical books of an early date.



This portrait, executed in black, is in the centre of a large handsome horizontally oblong ornament, printed in red ink; and surrounded by the following inscription: ΓΑΛΗΝΟΥ ΘΕΡΑΠΕΥΤΙΚΗΣ ΜΕΘΟΔΟΥ ΛΟΓΟΣ ΠΡΩΤΟΣ. Beneath, there are 36 lines of text, with a large blooming capital initial E. A full page contains 50 lines. The first book ends on the reverse of A viij. On B α, recto, begins the second book, preceded by the following capital initial; which



presents us with a beautiful specimen of the elegance of the press of Calliergus.



The second book ends on B viij, recto. The third commences on the reverse, and ends on the recto of Γ vij. Fourth book begins on Γ vij rev. ending on Δ vj. recto. Fifth book begins Δ vj. rev.—ends on Ε v. rev. Sixth book begins on Ε vj. recto—ends on Ζ Δ (or Δ iiij) recto. Seventh book, Ζ δ reverse—to Η γ recto. Eighth book, Η γ reverse, to Θ α reverse. Ninth book, Θ β recto, to Θ vij recto. Tenth, Θ vij, rev. to Ι vj, recto. Eleventh, Ι vj, reverse, to Κ v, recto. Twelfth, Κ v. rev. to Λ iiij, recto. Thirteenth book commences on Λ iiij, rev. and concludes on Μ α reverse. The fourteenth begins on Μ β recto, ending on Μ ix, reverse. On Μ x, recto, we are presented with another, similar, decoration of the author's portrait, in the middle of a large ornament, printed in red, with the following title; ΓΑΛΗΝΟΥ ΠΡΟΣ ΓΛΑΥΚΩΝΑ, ΘΕΡΑΠΕΥΤΙΚΩΝ ΤΩΝ ΕΙΣ ΔΥΟ, ΒΙΒΛΙΩΝ ΠΡΩΤΟΝ. Beneath, are 35 lines of text. The first of these two books ends on the recto of Ν vj. The second book begins on the reverse of the same, and ends on the reverse of Ξ v. The colophon, on the same page, is strictly as follows:

Ἐνέλιθσιν ἐτυπώθη ἡ παρούσα βύβλος, ἀναλώμασι τοῦ ευγενοῦς καὶ δοκίμου ἀνδρὸς κυρίου Νικολάου βλαστοῦ τοῦ κρητος. ἐπιάρχοντος Αὐγουρίνου Βαρβαδίκου τοῦ μεγαλοπρεπεστάτου, τὴν βασιλίδαν τῶν πόλεων Ἰαυήν δεξιῶς ἡνιοχοῦντος. οὐκ ἄνευ μέντοι προνομίου. ἔτει τῷ ἀπὸ τῆς Χριστοῦ γενήσεως, χιλιοσῶ, πεντακοσισῶ, πῦνανεψιώνος πέμπτῃ ἰσαμενοῦ.



The opposite and last leaf contains a register, with the title of  
 Η ΤΩΝ ΤΕΤΡΑΠΑΙΩΝ ΠΑΝΤΩΝ ΙΟΥΤΗΘ ΑΥΤΗΘΙΦΙΛΑΕ.  
 The device of Calliergus, as at p. 264. of vol. i. is beneath.

We have here another magnificent specimen of the early Venetian press, under the conduct of Calliergus. The paper is excellent, the body of the text very large, but relieved by a proportionate amplitude of margin; and of such extreme rarity is the work, that, as Count Reviczky has justly remarked, Fabricius and many other bibliographers were entirely ignorant of it. Maittaire, vol. i. p. 720, has given the colophon without any observation or comment; and I suspect that Panzer has only construed this colophon into Latin, without having seen the book; see his *Annal. Typog.* vol. iii. p. 479. He refers to the catalogue of Count Reviczky's books, p. 86, and to *Myl. Memorab.* p. 184. De Bure, and his inveterate opponent, the Abbé Rive, Seemiller, and Braun, appear to have been entirely ignorant of it. Mr. Beloe has a brief but correct notice of it: *Anecdotes of Literature*, &c. vol. v. p. 65-6. The present is rather a fine copy, with the exception of a few soiled leaves towards the end. It is bound in calf.

245. HERODIANUS. Latinè. *Printed by Plato de Benedictis. Bologna. 1493. Folio.*

There is not a more beautifully executed volume of the xvth century, in the present Collection, than the one now about to be described. Whether it be equal, or superior, to the impression published in the ensuing month, in the same year, and at the same place, in 4to. by Bazalerius de Bazaleriis, (see Maittaire, vol. i. p. 558; copied by Clement, vol. ix. p. 436,) I have not the means of determining. This is the SECOND IMPRESSION of the Latin version of Herodian; the first having been published at Rome, in June, in the same year. See Panzer, vol. ii. p. 510.\* On the reverse of the first leaf we are pre-

\* Audiffredi, in his account of this Roman impression, borrows largely from Mittarelli, *App. Cod. MSS. S. Michael.* &c. col. 193; and does not seem to dispute the coeval existence of a Greek printed text; or rather, that the copy described by Mittarelli, contained a Greek text, conformable to the version of the Roman impression. Speaking of the typography of this Roman edition, he observes: 'Editio est optimo caractere Romano, cujus vestigium nullum in aliis Romanis editionibus me vidisse memini.' *Edit. Rom.* p. 325. De Bure (*vide supra*) says it is inferior in typographical beauty to the Bologna edition of Plato de Benedictis; but it is questionable whether he ever saw this latter impression.



sented with the address of Politian, the translator, to Andreas Magnanimus; dated 9th May, 1423. On the recto of the ensuing leaf, a a. ii. begins the prefatory address to Pope Innocent VIII; occupying both sides of the leaf. On the recto of a a. iii. begins the Latin text of the history, with the prefix in capital letters, printed in red. A full page contains 35 lines. On the reverse of ii. iv, (in eights) we have the conclusion of the text, the imprint, the register, and the device. The imprint and device are as follow :

Quod quidem opus nouum et aureum Plato de Benedictis accuratissime Anno Domini. M.CCCC.LXXXXIII. pridie kalē. septembres Bononiæ q̄ pulcherrimis his Characteribus impressit.



The epithet above applied to the types, is by no means extravagant or improper. They are smaller and rounder than the Aldine Roman types; and are more agreeable to the eye. The fine strokes are few. Hence there is less sharpness and snapping of the letter. The margin, which has, occasionally, observations printed upon it, is ample; and the condition of this copy such, as to render it a brilliant acqui-



sition to any collection. There is an account of this impression in Freytag's *Adpar. Litterar.* vol. i. p. 669; and in Seemiller's *Incunab. Typog. Fasc.* iv. p. 34. Laire, *Index Libror.* vol. ii. p. 186, briefly notices it; and refers, not quite accurately, to the *Bibliogr. Instruct.* vol. v. n°. 4940; where the Roman edition appears to have been the only one seen by De Bure. The present copy is elegantly bound in russia.

246. HERODOTUS Latinè. *Printed by Iacobus Rubeus. Venice. 1474. Folio.*

EDITIO PRINCEPS. On the recto of the first leaf is the commencement of the address of Benedictus Brognolus to Nicolaus Donatus; having this prefix:

Integerrimo Atq; Optimo Patricio Nicolao Donato Benedictus Brognolus Salutem Plurimam dicit.

This is an interesting preface. The destruction of the Alexandrian library, is thus slightly noticed at the bottom of the first page: 'ea calamitas semel ptolemaide accidit uel in omne tempus deflenda ut ad septingenta millia uoluminum dum a barbaris urbs ea diripitur incensa fuerint.' The address or preface terminates at the middle of the recto of the 4th leaf. On the recto of the 5th leaf commences the first book of the version of Herodotus, with a title in one line, lower-case. There are 35 lines to a full page; and the volume contains 259 (pencil-numbered) leaves. The colophon at bottom of fol. 259, reverse, is as follows:

Herodoti Halicarnassei patris historiæ traductio e græco in latinū habita p uiæ eruditissimū Laurētiū Valēsē singularem nostris tēporibus ciuē romanū sub Nicolao. v. sūmo pōtifice. Venetiis ipressū ē hoc opus p Iacobū Rubeū natione Gallicū. Anno dnī. M.cccc.lxxiiii. Nicolao Marcello duce Ven.

There is considerable similarity, at first glance, between the types of this impression and those of Jenson. I suspect, indeed, that the fount of letter, both of capitals and lower-case, is precisely the same; and that the superior skill of Jenson, in working his press, together



with the types being newer in the time of the latter, has produced the only difference in the appearance of their several productions. Laire, in his *Index Libror.* vol. i. p. 338-9 has properly corrected De Bure, vol. v. n°. 4742, for saying the prefatory epistle of Brognolus comprehends only 3 leaves. In the Gaignat Collection there was a copy of this impression UPON VELLUM, which was sold for 203 livres. See *Cat. de Gaignat*, vol. ii. p. 83, n°. 2857; and the authorities referred to in Panzer, vol. iii. p. 104, n°. 167. The present is a fair sound copy; in russia binding.

247. HERODOTUS. Latinè. *Printed in the House of Peter de Maximis. Rome. 1475. Folio.*

This is the SECOND IMPRESSION of the Latin version of Herodotus by Laurentius Valla. It begins on fol. i. recto, with a table of *Memorabilia*, which occupies 23 leaves. On the recto of fol. 24, begins the Latin text of the history, thus:

Herodoti historici Incipit. Laurentii  
Vall.' conuersio de Græco in Latinum.

A full page contains 38 lines. The reverse of the last leaf presents us with the following verses and colophon.

Miraris: fuerim cum scriptor ionicus: unde est

q̄ nunc Romanus perlegor Herodotus.

Magna quidem merito referenda est gratia Valle:

Ille meam pulchre transtulit historiam.

Res igitur priscas: memorandaq; facta uirorum

Qui cupit ex uno noscere: nostra legat.

Nam ne defuerunt nostra exemplaria Romę:

Arnoldi artifices consulere manus.

In quibus Andreas Aleriensis Episcopus olim:

Extremam imposuit: nec sine laude limam.

Impressus Romę: In domo nobilis uiri Petri de

Maximis. Anno Salutis. M. CCCC. LXXV.

Die. XX. mēsis Aprilis. Sedeñ. Syxto. IIII.

Pon. Max. Anno eius Quarto. DEO LAVS.



The recto of the next leaf presents us with the register. It is justly observed by Audiffredi, *Edit. Rom.* p. 182, that the types of this impression have an exact resemblance to those with which Sweynheym and Pannartz printed: except that the *a* is somewhat more elegant, and the *i* is occasionally dotted. The *s* final and the diphthong *æ* also vary. It is supposed to have been executed by Pannartz alone, and is among the latest productions 'in domo Petri Maximis.' There is a good account of this edition in Maittaire, vol. i. p. 348, note 1; in De Bure, vol. v. p. 491, n°. 4743; in Panzer, vol. ii. p. 455-6, and *Bibl. Magliabech.* vol. i. col. 769; in each of which authorities the preceding verses are extracted. Mr. Beloe has an interesting notice of 'the palace of the family of Maximis,' appended to his account of this impression: *Anecdotes of Literature*, &c. vol. iv. p. 108. The present is a fair copy, in russia binding.

248. HERODOTUS. Græcè. *Printed by Aldus Venice. 1502. Folio.*

EDITIO PRINCEPS. On the recto of the first leaf we have the title of the work, in Greek and Latin: the whole, 15 lines. The small anchor, in shadow, is beneath; having AL on one side, and DVS on the other. The reverse of the leaf, in small italics, presents us with the address of Aldus to Calphurnius, Brixianus; in which, among other pertinent remarks, the printer observes—as Renouard has correctly extracted it—'Has nouem musas Herodoti in ædibus nostris nuper impressas . . . . eò gratiores tibi fore existimamus, quoniam multis exemplaribus castigatæ emittuntur ex Academia nostra in manus studiosorum. Nam Clio abundat à cæteris quibus cum contulimus exemplar nostrum, decem propè chartis, quæ & in ea desunt, quæ à Laurentio Valla translata habetur . . . .' It will be seen, from the sequel, that Aldus was accurate in this statement.

On the recto of the second leaf, sign. AAAA ii, begins the first book, or the text of Clio. On the recto of the last, the registers and the imprint are in Greek and Latin. The signatures run in eights, except the last, ΣΣ SS ii, which has only four leaves: the imprint is as follows:

V enetiis in domo Aldi mense Septembri. M.DII. et cum priuilegio ut in cæteris.



The reverse of the last leaf has the same anchor and letters as have been before described. 'In the opinion of Wesseling this is a very faithful and accurate edition; compiled with great care, and executed with considerable typographical elegance. Bergler, in the *Act. Erudit. An.* 1716, p. 378, ranks it with the very best productions of the Aldine press; and in point of fidelity it is greatly preferable to the Medicæan MS. so loudly boasted of by Gronovius.' See the *Introd. to the Classics*, vol. i. p. 356. De Bure is unpardonably brief and negligent in his account of it: *Bibliogr. Instruct.* vol. v. p. 488, n°. 4738. The leaves, 140 in number, have no numerals. The common copies of this first edition are neither very rare nor very dear; but the large and fine paper impressions of it, similar to the one here described, are, as Renouard well observes, 'des morceaux extrêmement précieux, quand ils se rencontrent bien conservés.' *L'Imprim. des Alde*; vol. i. p. 54-5. The present is indeed a magnificent specimen of the Aldine press. It is bound in red-morocco.

249. HESIODUS. OPERA ET DIES. Græcè. *Supposed to have been printed at Milan, in the year 1493. Folio.*

EDITIO PRINCEPS. There has been so much doubt and discussion concerning this impression, that it requires to be noticed before we come to a bibliographical description of it. A principal cause of difference of opinion was, that the Hesiod had been bound *separately* from the Isocrates and Theocritus of the above date; but the commencement of the text upon sign. E. 1, is alone a sufficient demonstration of its not having been published in a *separate* form. The type exactly resembles that of the Isocrates of 1493 (*vide post.*) and the Gr. and Lat. Psalter published at Milan in 1481: *vide* vol. i. p. 125. Maittaire, who has passed over the edition in the body of his work, introduces it in the first part of his ivth volume, p. 64, 98; and justly observes that it has both signatures and a register. There is a judicious note upon it by Morelli in the *Bibl. Pinell.* vol. ii. p. 302; but Saxius has wandered strangely from the truth in supposing it to have been printed in 1483, because some one had written this date in the copy which he saw: *Hist. Litt. Typog. Mediol.* p. DLXXIX.\* Count Reviczky, in the Catalogue

\* The observation of Saxius is as follows: 'Extat in Bibliotheca Archintea: deest ultima pagina, sed annum, nomenque Typographi, ex alio fortasse exemplari desumpta, restituit diligens calamus.' Perhaps Saxius never saw it; as he does not notice in what language it is printed. He makes Zarotus the printer.



of his Books (*Bibl. Revicz.* 1784,—p. 8-9.) justly infers that it was printed with the Isocrates in 1493; although it is not uncommon to possess it in a separate form. In the Crevenna Collection neither the Hesiod nor the Theocritus, of this form, accompanied the Isocrates; *Bibl. Crevenn.* vol. iii. p. 58, n°. 3266: but in the catalogue of the public Library at Leyden (as Harles, *Fabric. Bibl. Græc.* vol. i. p. 596, has properly remarked) the Isocrates of 1493, and the Theocritus and Hesiod of 1493, are distinctly specified. See *Bibl. Lugd. Bat.* p. 251. De Bure appears to have been ignorant of its existence. We may now proceed to a sufficiently particular, although brief, description of the present impression.

It is bound with an edition of Theocritus of the same supposed date; and begins thus, on the recto of sign. E i: the capitals being printed in red.

ἮCIO'ΔΟΥ ΤΟΥ ἈΚΚΡΑΙΟΥ ἙΡΓΑ

ΚΑΙ ἩΜΕΡΑΙ.

μ οὔσαι περιήθεν αἰοιδῆσι  
 Κλείουσαι  
 Δεῦτε δέ, ἐν νέπιδε σφετερον πατέρ'  
 ὑμνέουσαι.  
 Ὅντε διαβροτοὶ ἄνδρες ὁμωσ' ἀφ' αἰῶνι τε φατόντες  
 Ῥητοῖτ' ἀρητοῖτε. Διὸς μέγαλοιο ἔκκητι.  
 &c. &c. &c.

A full page contains 30 lines or verses. On the reverse of fol. 13, the 'Works' end. On the recto of the ensuing leaf the 'Days' commence in the following manner:

ἮCIO'ΔΟΥ ἩΜΕΡΑΙ.

ἦ ματὰ δ' ἐκδιόθεν πεφυλαγένης εὔκατὰ  
 μοῖραν  
 Περφραδέμεν δμώεσσι. τριηκάδα μηρὸς  
 ἀρίστην  
 Ἐρῶντ' ἐποπτεύειν. ἥδ' ἀμαρλίην δατέασθαι.  
 Ἐὐτ' ἂν ἀληθείην λαοὶ κρίνωντες ἄλωσιν.

Beneath, are 20 verses. This Opusculum here contains but 2 pages and half. See the Theocritus under the same year, post. The present is a fine copy; in blue morocco binding.



250. HESIODUS. OPERA OMNIA. Græcè. *Printed by Aldus. Venice. 1495. Folio.*

EDITIO PRINCEPS of the ENTIRE WORKS of Hesiod, and subjoined to an edition of Theocritus of the same date: for which, vide post. Renouard has not exhibited his usual minuteness of description, in his account of this very scarce impression. Of the contents of Hesiod he has not taken any particular notice; telling us, only, that the volume contains 140 leaves not numbered. His account of Theocritus is more satisfactory. *L'Imprim. des Alde*, vol. i. p. 8-9. Other bibliographers have been more particular. Maittaire, however, must be excepted; as his description relates only to the title: *Annal. Typog.* vol. i. p. 590-1. De Bure has been rather unusually exact; *Bibliogr. Instruct.* vol. iii. p. 194-6, n°. 2480. Laire is correct, but confines himself to the title; referring to De Bure: *Index Libror.* vol. ii. p. 205-6. Braun is rather copious; concluding with these words—'Editio elegantissima haec, ac excellentissima typo nitido admodum & præstanti expressa bibliothecarum cimeliis merito adnumeratur.' *Notit. Hist. Litt.* pt. ii. p. 274. Seemiller is perhaps still more particular. *Incunab. Typog. Fasc.* iv. p. 60-1. Panzer has adopted the whole of Seemiller's description: *Annal. Typog.* vol. i. p. 378, n°. 1964. It must be remembered, that the preceding authorities comprehend the account of THEOCRITUS, &c. as well as of HESIOD. In regard to the latter author, the ensuing notice is yet more minute than either of those preceding it. For Theocritus, the reader will consult the following pages, in the alphabetical arrangement of the authors.

The text of Hesiod begins as follows—on the recto of α. a.

\*ΗΨΙΟΔΟΥ ΘΕΟΓΟΝΙΑ\*

ΟΥΣΑΨΩΝ Ε'λικωνιάδων ἀρ-

χώμεθα εἶδεν

Ἀιθέλικωνος ἔχουσιν ὄρος μέ-

λατε, ζάθεόντε.

Καί τε περὶ κρήνην ἰοειδέα πρὸς

σᾶπα λοῖσιν

The 'THEOGONY' concludes on the recto of γ. c. ii. recto:

ΤΕΛΟΣ ΤΗΣ ΗΨΙΟΔΟΥ ΘΕΟΓΟΝΙΑΣ.



Beneath which, we read the following title to the 'SHIELD OF HERCULES,'

ΥΠΟΘΕΣΙΣ ΤΗΣ ΑΣΠΙΔΟΣ

On the reverse begins the ΠΟ'NHMA: extending to 5 pages only. On γ. c. iiii rect. the Shield begins; occupying 12 pages. On δ. d. the OPERA ET DIES begin: the former containing 26 pages. On the recto of ε e vj. the 'Dies,' with a separate title, begin. I have compared several passages of the text with that of the preceding impression, and find no variations: nor indeed do there appear to me to be any between this and the second edition of the same poetical collection printed by Aldus in the same year. On the recto of ε e vij we read the following conclusion:

ΤΕΛΟΣ ΤΩΝ ΤΟΥ ΗΣΙΟΔΟΥ  
ΕΡΓΩΝ ΚΑΙ ΗΜΕΡΩΝ.

On the reverse of the same leaf is the register to Hesiod. On the recto of the opposite and last leaf, we read the imprint, thus:

Impressum Venetiis characteribus ac studio Aldi Manucii Romani cum gratia, &c. .M.CCCC.XCV. Mense februario.

On the reverse, are the titles of the three preceding pieces; as specified by De Bure. A full page contains 30 verses. The present is a fair copy; in red-morocco binding.

251. HIEROCLES. IN AUREOS VERSUS PYTHAGORÆ.  
Lat. Printed by Bartholomeus De Valdezoch.  
Padua. 1474. Quarto.

FIRST IMPRESSION, and 'very rare and sought after;' as De Bure has justly observed: although the account in the *Bibliogr. Instruct.* vol. ii. n°. 1251, is not so valuable as is that in the *Bibl. Magliabech.* vol. i. col. 771-3. The *Index. Libror.* vol. i. p. 339, and *Bibl. Creven.* vol. ii. n°. 1511 refer only to De Bure. I shall submit a more particular description of it, than is given in either of the foregoing authorities.

On the recto of the first leaf we are presented with the commencement of an address to Pope Nicolas V. by the translator Aurispa; thus:



AD NICOLAVM PONTIFICEM  
.V. AVRISPAE IN HIEROCLEM  
PRAEFATIO.

This preface occupies the first two leaves, or 4 pages. The following is an interesting extract from the 2d and 3d pages:

Studia

enim omnis generis litterarum tātum  
per hæc tempora creuerūt: vt per octin-  
gentos ante annos nullus tam magnus  
numerus: aut scriptorū: aut transferēti-  
um fuerit. In quo non solum præsentes  
tibi maxīe obligant: sed etiā præteriti  
hōes: & futuri: præteriti q̄ eorū famam  
mori nō permisisti: futuri q̄ unde meli-  
ores fiūt: habebūt. Nam præclara q̄da-  
opa icuria & negligentia eorū qui sexcē-  
tis annis citra fuerūt iā depdita magno  
studio perquiri fecisti: Quippe qui di-  
uersos nuntios p̄ diuersas mūdi ptes ad  
libros perquirēdos tā græcos q̄ latinos  
tua impensa misisti. Ego uero q̄ te sem-  
p magnifici amaui & colui quiq; beni-  
uolētia nō mercede ductus tibi ī mino-  
ribus existenti aliqua traduxi: tuoq; no-  
mini adscripsi: quum Venetiis essē tuo  
iussu libros aliquot græcos emi inter  
quos repperi Hieroclem sup versibō py-  
thagoræ aureis appellatis. &c.

On the recto of the 3d leaf begins the Latin version of the transla-  
tor. On the recto of the 91st and last leaf, we have the conclusion;  
which in the original occupies 5 lines, thus: FINIS. LAVS DEO.  
AMEN. DVCE VIRTUTE ET COMITE FORTVNA. On the  
reverse, the imprint is as follows:



HIEROCLIS PHILOSOPHIE STO

ICI ET SANCTISSIMI IN

AVREOS VERSVS PY

THAGORAE OPV

SCVLVM PRAE

STANTISSI

MVM ET

RELI

GIO

NI

CHRISTIANAE CONSENTA.

NEVM HIC FOELICITER

COMPLETVM EST AC

IMPRESSVM. ANNO

CHRISTI .M.CCCC.

LXXIII. PATA

VII. XV. KA

LENDAS

MA

IA.

S.

BARTHOLOMEVS DE VAL

DE ZOCCHO. F. F.

TELOS.

There are, in the corners, towards the bottom, some very rudely printed signatures; containing, according to Fossi, a—m: but these appear to have been executed subsequently to the printing of the body of the work—although Fossi may not have been of this opinion. The edition is elegantly printed; having the character of a Venetian production. The present is a fair copy, in blue morocco.

252. HOMERUS. ILIADOS LIBRI ALIQUI. Lat.  
*Printed by Philip de Lignamine. Rome. 1474.*  
 Folio.

This impression of a partial Latin translation of the Iliad of Homer into Latin verse, by Nicholas de Valla, has been well described by Audiffredi; who takes occasion, at the end of his description, to pay a



well deserved compliment to the late Pope Pius VI., for the beautiful copies of rare old books which his private library contained; and in which was a choice copy of the work now under consideration. *Edit. Rom.* p. 161-2. The description of Audiffredi is not, however, quite so particular as is the ensuing one. Laire has a brief account; subjoining, correctly, in a note (*dd*), that, in the prefatory matter of Theodore Gaza, the latter takes occasion to condole with Lælius de Valla on the death of his son—the author of the version. Gaza also mentions the execution of a Latin translation of Hesiod, and of other Greek authors; which, in due time, were to be committed to the press. *Spec. Hist. Typog. Rom.* p. 211. We now come to the present performance.

On the recto of the first leaf commences the preface of Gaza, with this prefix,

THEODORVS Græcus. Dñō Lelio de valle  
vtriusq̃ Iuris doctori sacri cōcistorii & pauperū  
aduocato Salutem Dicit.

The preface occupies 4 pages. At the bottom of the 4th page, it is as follows:

Incipiunt aliqui libri ex Iliade Homeri  
translati p̃ dñm Nicolaū de Valle Legū  
doctorē Basilice p̃cipis apostolorū de  
urbe Canonicū quos cōplere aut emēda  
re nō potuit iprouisa morte preuentus.

The first book, in the order of the version, is the *third*; beginning thus:

INCIPIIT LIBER TERTIVS HOMERI  
TRANSLATVS PER DOMINVM NI  
COLAVM DE VALLE.

T postq̃ erat as struxere in bella  
cohortes.

Dardanide | & cantu strepuerunt  
classica rauco.



Clamorē extollunt. Qvales sub nubibus atris  
 Aerie dant signa grues | sonitu ethera tranant  
 Ociani hibernū fugiunt dum sidus ad undas  
 Et matutine breuibz fera bella minantur  
 Pygmeis. Taciti furias mauortis anhelant  
 Argolici proceres | alterna in morte parati  
 Irarum magnos uoluunt sub pectore motus  
 Tum peditū pulsu sublatus ad ethera puluis  
 &c. &c. &c.

The books translated are the following: III (9 leaves): IV (10 leaves): V (16 leaves): XIII erroneously printed XIII, (12 leaves): XVIII (9 leaves and a half): XIX (half leaf, only 20 lines): XX, XXII, XXIII, each very incomplete, and containing each only 8 leaves: and the XXIVth book, containing 13 leaves. To each of the books, with the exception of the XIIIth and XVIIIth, there is, subjoined, the name of the translator, thus: NICOLAVS DE VALLE. At the end we read,

FINIS.

NICOLAVS DE VALLE.

On the recto of the last leaf, it is as follows:

AD LECTOREM.

Qui legis | emenda | liuor discede | reuersus  
 In latiū duce me magnus Homerus erat  
 Romaq; certasset tecū uel smyrna uel argos  
 Non potui postq̃ mors iugulauit opus. vale.

Then the register, in 3 columns, immediately beneath: at bottom—

Lelius de valle in memoriam filii.

Impressus est iste Liber Rome in domo Iohannis  
 Philippi de lignamie messan S.D. N. familiaris Anno  
 M.CCCC.LXXIII. Prima die Mensis Februarii.



There is a great peculiarity in the capital letters of this impression; they being of almost the same size as the lower-case letters. It is without signatures, catchwords, and numerals. A clean genuine copy; in red-morocco binding.

253. HOMERUS. BATRACHOMYOMACHIA. Gr.  
*Printed by Laonicus Cretensis. 1486. Quarto.*

I have before observed that this is one of the most singular and scarce editions of all the works of ancient classical authors, and has been usually called the EDITIO PRINCEPS of this poem. It is printed in red and black lines alternately. *Introd. to the Classics*,\* vol. i. p. 396. The reader may consult p. 127 of the preceding volume of the present work; in which there is a fac-simile of the same type, from the Psalter of the same year: executed, apparently, by a brother of the printer of this edition. In regard to the priority of the present, and the immediately subsequent, edition of the Batrachomyomachia, it is with deference that I differ from the learned Abbé Morelli, by giving chronological precedence to this impression of 1486; and for reasons, submitted in the ensuing article, I incline to think the latter to be of a date very little earlier than 1490. It remains to give a sufficiently minute, although brief, description of this very rare and curious little volume.

On the recto of the first leaf, sign. ii, we have the following title in red and black.

ῬΟΜΗΡΟΥ ΒΑΤΡΑΧΟΜΥΟΜΑΧΙΑ  
ΑΞΙΩ ΕΝ ΔΕ ΤΙΤΙΤΡΗ  
ΤΟC ΤΟΥ ΚΑΡΟC

There are 24 lines beneath. The signatures run to i. ii. iii. in eights. On the recto of the 23d and last leaf, we have the following colophon:

\* A further short extract from the above work may not be unacceptable. 'In the *Bibl. Askev.* no. 1876, there was the following note [by Dr. Taylor] written in the copy which was sold at the sale for 14*l.* 14*s.* 'This book is so extremely rare, that I never saw any other copy of it, except that of Mons. de Boze, who told me he gave 650 livres for it. Mr. Smith, our Consul at Venice, wrote me word that he had purchased a copy, but that it was imperfect. Lord Oxford offered Maittaire 50 guineas for the identical copy.' The supposed Milan impression, of the date of 1485, is merely supposititious. Saxius notices such an impression on the information of a friend; who had described it as being printed in red and black lines—evidently the edition here above described. See the *Hist. Lit. Typog. Mediol.* p. DLXXXI, note q.



the first three lines of which occur in the one subjoined to the Psalter of 1486: vide p. 127. vol. i.

ἐν ὀνόματι τῆς ἁγίας τριάδος  
 τοῦ πατρὸς καὶ τοῦ υἱοῦ καὶ τοῦ  
 ἁγίου πνεύματος  
 σύνθειςσις ἐμοῦ λαονίκου κρητὸς  
 καὶ πρωτοθύτου χανίων. ἐν ἔτει  
 χιλιοστῷ τετρακοσιοστῷ ὀγδοηκο  
 στῷ ἔκτω. μηνὶ ἀπριλλίῳ εἰκοσῇ  
 δευτέρᾳ, ἐισμενετίαν.

On the reverse of the same leaf is the register, thus :

ἀρχόμενος  
 παντα  
 τρωξάρτωσ  
 οὐδέποτε  
 i  
 φίλοι  
 ἄσπις  
 εἶδον γὰρ  
 ἡνίκα  
 ii  
 φυτραῖον  
 τῶν ἐλε  
 του δ' εἶλε  
 εἶνη γὰρ  
 iii

Maittaire, vol. i. 474. is very brief. De Bure is comparatively copious and exact. *Bibliogr. Instruct.* vol. iii. p. 214-15. Consult also *Bibl. Pinell.* vol. ii. p. 281. *Cat. de Gaignat.* vol. i. p. 397; and *Bibl. Reviczk.* p. 2, in which Count Reviczky has properly corrected the error of Fabricius—who supposed the edition to have been printed in capital letters, and to have had *MUSÆUS* subjoined. There is a copy in the Imperial library at Paris; and copies, in this country, are in the Royal and Bodleian collections; and in those of the Duke of Devonshire, Earl of Pembroke, Sir M. M. Sykes, and the British Museum. The



present copy is in most desirable condition, and is bound in old red morocco.

254. HOMERUS. MUOBATRACHOMYOMACHIA. Gr.  
and Lat. *Without Date, Place, or Name of  
Printer.* Quarto.

The Abbé Morelli is the first bibliographer to whom we are indebted for an account of this very barbarous and uncommon impression of the work above noticed. He conceived—although from its rude aspect it might be supposed to have been executed in the earliest period of printing in Italy—that, in fact, it was not printed much before the edition last described. I have before stated my difference of opinion from that of the very respectable authority just mentioned: nor has such an opinion been hastily adopted. In the first place, the rudeness—not to say the blurred and battered state of the types—of this impression, is no criterion of the work having been executed ‘*vetustissimis Typographiæ Italiciæ temporibus*’ (the Abbé’s expression): for the earliest specimens of the art of printing in Italy, are the most beautiful and perfect. Numberless volumes, in this magnificent Collection, may be mentioned as corroborative of this remark. In the second place, the types—especially the Greek ones—appear to be of Venetian manufacture; and do not in the least differ, in character, from those used by Jenson in 1472; of which a fac-simile is given at p. 269, of the preceding volume of this work. But these Venetian types were used very late in the XVth century; and some of the separate impressions of Cicero’s pieces, between the years 1490 and 1500, which have been described in the first volume, are evidently of the same cast and condition as those in this impression: except that they have not so worn and battered an appearance—a sufficient ground, alone, for the opinion advanced in the preceding article, that this work is probably of a date not earlier than 1490. In regard to the Roman types, they are so coarse and barbarous, that they put all chronological conjecture at defiance. The subject has not been entered upon in his ms. memoranda by Count Reviczky: yet this latter bibliographer, Harles, and Panzer, seem tacitly to subscribe to the opinion of Morelli. The Count, however, properly notices that De Bure was ignorant of the impression. We shall now make the reader better acquainted with this extraordinary production.



It begins thus, on the recto of the first leaf:

ρχόμενος πρῶτον μουσῶν χορόν ἐξ ἐλικῶνος  
 Incipiens primum musarum chorum ex helicone  
 ἐλθεῖν εἰς ἐμὸν ἥπορ ἐπέυχομαι εἵνεκα αοιδῆς.  
 Venire in meum cor opto causa canus  
 ἦν νέον ἐν δέλτοις ἐμῶν ἐπὶ γούνασι θῆκα.  
 Quē nup in libellis meis sup genibus posui  
 &c. &c. &c.

This and every page, on the recto of the leaf, has 24 lines. The reverse of every leaf contains a Latin metrical version, beginning thus on the rev. of the first leaf:

Ranarum murum q; simul crudelia bella  
 Queq; super genibus descripsi carmina nuper  
 Nunc canere atque omnes homiuū uulgare p aures  
 Est animus : spirare deæ sacrumq; mouete  
 Ex helicone chorum : uociq; inducite cantum

The interlineary, and literal, version is uniformly on the recto. On the reverse of the 24th leaf the Latin version ends thus ;

H os hoīes pibent horrēdo noīe cancos  
 B icipites octo pedibus manibusq; carentes  
 Q ui muꝛ subito caudasq; pedesq; manusq;  
 M orsibus infringūt : hastæ flectunt in ipsis  
 D eseruere locū mures proniq; timore  
 C orripuere fugam sub terras ibat olym̃po  
 P hoebus cū tanti cessit discordia belli

μυοβατροχομαχία

τέλος

On the reverse of the 25th leaf, are the names of the different ecies of frogs : at bottom, their genera are thus denoted :

Tria Sunt Ranarum Genera  
 Rubeta quæ sub rubis habitat venenosa & buffo diciūt  
 Calamintes arboribus & pratis uiuit. qua utut magi.  
 Et palustris quæ comeditur



On the recto of the 26th and last leaf, the interlineary Greek and Latin lines end thus:

ἔσ δ' ἐφυγὴν στραπονίῳ εὐνείῳδῃ ἡλὸς ἤδη  
 In aūt fugā cōuersi sūt. occidit aut sol. iam  
 καὶ πολέμου τὲ λητή μονοῇ μεροσ' ἐξ ἐλεῖσθῃ  
 Et belli finis solius diei expletus est

μυοβατραχομαχία

ἡλὸς

The preceding is a more full, and, I presume to think, satisfactory account of this very curious impression, than has hitherto appeared. Morelli has led subsequent bibliographers into error by the title of it; it being as is above noticed, and not as is that of the preceding impression of 1486. There are neither signatures, numerals, nor catch-words; a circumstance, which, in the opinion of some typographical antiquaries, may cause it to be numbered among books of a date earlier than that which I have assigned to it. In regard to the water-marks, so particularly noticed by Morelli—(and for which he refers to a plate of fac-similes in Schwarz, *Prim. Doc. de Orig. Typog.* pt. iii. p. 40,) they afford no safe grounds for any satisfactory conclusion. It is necessary here to correct a gross error—committed in the *Introd. to the Classics*, vol. i. 395—which would lead the reader to imagine that the Greek types of this impression were similar to those of the *Erotemata Chalcondylis* of 1480, the *Psalter* of 1481 (vide p. 125, vol. i. of this work) and the *Suidas* of 1499: than which, nothing can be more unlike upon comparison. Consult *Bibl. Pinell.* vol. ii. p. 281-3; Harles, *Fabric. Bibl. Græc.* vol. i. p. 338; and Panzer's *Annal. Typog.* vol. iv. p. 143. Maittaire is too brief and uncertain to refer to. The present copy is in sound condition, and bound in blue morocco. It was originally purchased by Count Reviczky at the Pinelli sale.

255. HOMERUS. OPERA OMNIA. Gr. *Printed by Demetrius Cretensis. Florence. 1488. Folio.*

EDITIO PRINCEPS. The celebrity of this superb, and now uncommon, work is well known to the skilful in bibliography; and a fine copy of it is justly considered the boast of every classical collection. While we devote the text to a minute description of the arrangement of its



contents, the reader is referred to the subjoined note,\* for the eulogies pronounced upon it by preceding bibliographers. Such a detail will not be found altogether uninteresting.

The work commences with two prefaces: one by Bernardus Nerlius, in the Latin tongue, which occupies the recto of the first leaf; the

\* We may commence this little BIBLIOGRAPHICO-HOMERICAL HISTORY with the testimony of Maittaire; A.D. 1719. Speaking of the previous and partial productions of GREEK TYPOGRAPHY, at Rome, Venice, and Milan, Maittaire thus animatedly continues: 'Florentia tamen, licet illis posterior, erubuit vinci, et id tandem produxit, quod omnes quantascunque moras compensaret. Quicquid hactenus ab illis in Græcâ Typographiâ præstitum fuerit, nihil erat nisi velitationes quædam & præludia seu προγυμνάσματα, si cum illo, quod interim Florentia moliebatur, opere conferantur. Quid enim tenuis manipulus ad plenam messem? Quid LASCARIS Grammatica ad totius eruditionis Græcæ et Latinæ fontem? Quid TIGRETIS opusculum ad HOMERI Iliadem & Odysseam? Quid Mures et Ranæ eorumque certaminum commentum planè fabulosum ad Trojanos et Græcos Heroas? Operoso hîc et præstantissimo Homeri inter omnes Poëtas principis duobus tomis comprehenso orbem eruditum anno 1488 donavit Florentia; quæ, dum aliæ Urbes in limine & initiis tantum, conatibus adhuc immaturis, subsisterent, primo et uno sed ingenti gravique molimine ad ipsum culmen voluit pervenire, vetuitque quicquam relinqui, quo superari posset. Editione illâ, si chartæ solidæ colorem et pompam, si nitidam characterum figuram, æquata marginum intervalla, justam linearum distantiam, totum denique impressionis ordinem & dispositionem spectes, nil certè aut antea aut postea elegantius comparuit.' *Annal. Typog.* p. 183, edit. 1719. Maittaire proceeds with a curtailed abridgment of the prefaces by Nerlius and Chalcondyles: both of which are extracted entire in the Appendix to the catalogue of *Consul Smith's Books*, p. CCXXVI-VII. edit. 1755. The whole of Maittaire's remarks afterwards appeared in the second edition of this first volume of the *Annal. Typog.* A. D. 1733. p. 49-51.

Palmer, the next writer in succession, has an account of it, which is chiefly a translation of the preceding. 'This excellent work (says he) I have seen in the curious library of Dr. Mead, and I dare affirm, that whoever examines the whiteness and strength of the paper, the fineness of the character, the elegant disposition of the matter, the exact distance between the lines, the large margin, and, in short, the whole performance, with its various ornaments, will easily own it a masterpiece in that kind.' *General History of Printing*; A.D. 1733. 4to. From Palmer we proceed to De Bure; although it is probable that a few intervening authorities might be judiciously quoted. 'L'exécution (says De Bure) en est magnifique, & l'on n'a épargné ni soins ni dépenses, pour la rendre également recommandable, tant à l'égard de la partie du type, qu'à l'égard du papier que l'on y a employé. *Bibl. Instruct.* vol. iii. p. 205. Meerman has omitted to notice it. We have next the testimony of a very competent judge. 'Nullam hactenus editionem Florentinam mihi videre contigit hâc pulchriorem:—Margines ampli; charta firma valdeque alba. Character græcus pulcherrimus est, magnitudine Silvii communis, linearum intervalla justæ proportionis. Character Latinus Epistolæ Bernardi Nerlii, et ipse pulcherrimus.' Audiffredi, *Edit. Ital.* p. 309. The splendor of this publication tempted Gibbon to remark, that 'the Florence Homer of 1488 displayed all the luxury of the typographical art.' *Decline and Fall*, &c. vol. xii. p. 138. There is no account of it in either Braun or Seemiller.



other by Chalcondyles, the Editor, in the Greek language—commencing on the reverse of the same leaf. The first preface begins thus:

BERNARDVS NERLIVS PETRO MEDICAE LAVRENTII

FILIO. S.

The second has the following prefix:

Δημήτριος ὁ χαλκονδύλης τοῖς ἐνλαζομένοις εὐ πράττειν.

This second preface occupies two pages and a quarter; ending on the reverse of the second leaf, sign. AII. On the recto of the third leaf, AIII, commences the biography of Homer from Herodotus; having this prefix:

ΗΡΟΔΟΤΟΥ ΑΛΙΚΑΡΝΑΧΟΥ ΕΞΗΓΗΤΙΚΟΝ ΠΕΡΙ  
ΤΗΣ ΤΟΥ ΟΜΗΡΟΥ ΓΕΝΕΣΕΩΣ ΚΑΙ ΒΙΟΤΗΣ.

This Life occupies 12 pages and a quarter; ending on the recto of BI. We have next, on the same page, the prefix to Plutarch's biography of the poet:

ΠΛΟΥΤΑΡΧΟΥ ΕΙΣ ΤΟΝ ΒΙΟΝ ΤΟΥ ΟΜΗΡΟΥ.

occupying 31 leaves; and ending on the reverse of EVII. Then, on the same page:

ΠΕΡΙ ΟΜΗΡΟΥ ΛΟΓΟΣ ΝΤ ΔΙΩΝΟΣ  
ΤΟΥ ΧΡΥΣΟΤΟΜΟΥ.

occupying 3 pages in the whole; or ending on the recto of EVIII. The reverse is blank; and the whole of the following leaf (EX) is blank. Then commences a fresh set of signatures, with the beginning of the first book of the Iliad, on the recto of AI. The argument is at top. The signatures run in eights. After Y, Z is reversed. After Z begins ET: then O: then R. On the reverse of RVIII, the Iliad ends thus:

Δώμασιν ἐν πριάμοιο Διόλρεφός βασιλῆος.

ὥς οἱ γάμφισπον τάφον ἔκτορος ἱπποδάμοιο.

ΤΕΛΟΣ ΤΗΣ Ο  
ΜΗΡΟΥ

ΙΑΙ

Α

ΔΟΣ

Ι



On the recto of the opposite leaf, AAI, begins the ODYSSEY. The signatures, as before, run in eights, The Odyssey ends on the reverse of XXI thus:

ΤΕΛΟΣ ΤΗΣ ΟΜΗΡΟΥ  
ΟΔΥΣΣΕΩΣ  
ΑΚ.

On the recto of the ensuing leaf, XXII, begins the BATRACHOMYOMACHIA, thus:

ΟΜΗΡΟΥ ΒΑΤΡΑΧΟΜΥΟΜΑΧΙΑ.

ρχόμενος πρῶτον μουσῶν

χορὸν ἐξ ἐλίκωνος

ἐλθεῖν εἰς ἐμὸν ἦτορ ἐπευχόμενος

μαί εἶνεκ αἰδοῦμαι.

ἦν' νεὸν ἐν Δέλτοις ἐμοῖς

ἐπιδύνασθαι θῆκα.

Δῆριν ἀπειρεσίην πολέμοιο

κλονον ἔργον ἄρης.

ευχόμενος μερόπασσιν ἐς οὐρανὸν

αἶα πάσι βαλέσθαι.

I have compared about an hundred verses of this text with that of the preceding edition of 1486, and found such literal and punctuary variations as might have been expected from the corrupt state of the preceding text, avowed in his preface by Chalcondyles himself. This poem, occupying 4 leaves, ends on the reverse of sign. XXV, thus:

ΤΕΛΟΣ ΤΗΣ ΟΜΗΡΟΥ  
ΒΑΤΡΑΧΟΜΥ  
ΟΜΑ  
ΧΙ  
ΑΚ

The HYMNS commence on the recto of the opposite leaf, and conclude the work on the reverse of sign. ETETV, thus:

ΤΕΛΟΣ ΤΩΝ ΤΟΥ  
ΟΜΗΡΟΥ ΤΜΝ  
ΩΝ.



Then the colophon; as follows:

Η τοῦ ὁμήρου ποιήσεις ἅπασα ἐντυπωθεῖσα πέρας ἔιλη  
 φεν ἤδη σὺν θεῷ ἐν φλωρεντία, ἀναλώμασι μὲν, τῶν ἐν  
 Ἰενῶν καὶ ἀγαθῶν ἀνδρῶν, καὶ περὶ λόλους ἐλληνικοὺς σπου-  
 δαίων βερνάδου καὶ νηρίου τανάιδος τοῦ νερίλιου φλω-  
 ρενλίνοι. πόνω δὲ καὶ δεξιότητι δημητρίου μεδίολα  
 νέως κρητὸς, τῶν λογίων ἀνδρῶν χάριν καὶ λόγων ἐλληνί-  
 κῶν ἐφιμεμένων, ἔτει τῷ ἀπὸ τῆς χριστοῦ Ἰενηήσεως χιλίο,  
 ςῷ Ἰετρακοσιοῦ ὀδδοηκοῦ μνητὸς Δεκεμβρίου  
 ἐνάτη.

The signatures, with such exception as has been before noticed, run in eights. In the latter set, the second Z of ZZ, is reversed; and after ZZVIII follows ETETI.

The foregoing description of this extraordinary work will not be considered too particular, when the rarity and worth of it are duly considered. Preceding bibliographers have been correct, but somewhat too concise. Yet Maittaire must be excepted; whose account is animated and elaborate, though not of equal bibliographical minuteness. In regard to the splendor and magnificence of this Greek production of the Florentine press, it is less necessary to dwell upon it in the present place, as so much has been said relating thereto, in the copious note preceding.\* Suffice it, however, here to observe, that Maittaire,

\* A few words may however here be said in regard to the printer and patrons of such a magnificent publication. Mr. Beloe has rather a copious notice of this edition; the materials of which were, in a great measure, supplied him by the manuscript remarks of the late Bishop of Ely. The 'NERLI brothers,' as the Bishop thought, and as Mr. Beloe properly concludes, had no share in the printing; although it would be with difficulty that I should adopt the reason of the former for this opinion—namely, 'eos vero in officinae curas descendisse minus probabile est:'—as some of the most eminent and learned men were engaged in 'the cares of a printing office.' The expression 'Demetrii Cretensis dexteritatem'—as Mr. Beloe rightly observes—'plainly implies somewhat of mechanical operation:' and Panzer, vol. v. p. 507, places Demetrius Cretensis in his list of printers, and as the artist who executed the present work. That Demetrius Cretensis was a printer, is evident from his preface prefixed to the Greek Grammar of Constantine Lascaris: 'Visum itaque mihi est, primò Constantini Grammaticam imprimere'—Deinde—majora quoque ac præstantiora, Deo volente, attingere.' The present work is, in all probability, among the 'Opera majora' here meditated by D. Cretensis. The reader will find this preface in Saxius's *Hist. Lit. Typog. Mediol.* p. cccclxi; and *Bibl. Smith.* pt. ii. p. clxiii. It was the same printer, as the Bishop justly supposed, who afterwards went to Alcala, and assisted in the execution of the Complutensian Polyglott, under the patronage of Cardinal



Palmer, De Bure, and Audiffredi, are all warranted in the warmth of their eulogies, by the perfection of paper and printing exhibited in this extraordinary production. Yet I must be permitted to express my regret that the type ('pro illo rei typographicæ primordio sat luculentus'—as Fabricius has justly remarked) had not been of equal boldness with that of the early Roman and Venetian presses. It partakes of the character of the Milan press; as the following fac-simile of it, traced from the commencement of the parting of Hector and Andromache, at sign. GIII. reverse—may demonstrate.

Δαιμόνιε, φθίσῃ σε τὸ σὸν μέρος, ὃν Δία λείρῃ  
 παῖδά τε γητοῖα χον καὶ ἐμὰ μμόρον, ἢ τάχα χήρῃ  
 σὲ ἴσομαι. τάχα γάρ σε κατακταμένοισιν ἄχαιοι  
 πάντες ἐφορμηθέντες. ἐμοὶ δὲ κε χερδῖον ἔειπες,  
 σὲ ἀφ' αμαρτόνοιο, χθόνα δ' ὕμεναι. ὃν γὰρ ἔταψεν

In regard to these Greek characters, it may not be irrelevant to remark, that the Milan press appears to have furnished the Florentine artists with the very types here used. Whoever examines the first Greek edition of Æsop (vide vol. i. p. 221-5), the Greek Grammar of Lascaris, 1476, and the first impression of Craston's Lexicon—all

Ximenes. It will follow then, that the Nerlii were the instigators, if not the patrons—D. Chalcondyles, the editor—and D. Cretensis, the printer—of the present work. How far PETRO DE MEDICI (Lorenzo de Medici's eldest son); to whom it seems to be dedicated, contributed by money, or otherwise, does not appear. The work was addressed to him, by Bernardus Nerlius, the year after his marriage with Alfonsina Orsini; and the very year when he visited Milan, to be a spectator of the splendid nuptials of the young Duke Galeazzo Sforza, with Isabella, grand-daughter of Ferdinand, king of Naples. The elegant historian of the Medici Family appears to have very slightly noticed this extraordinary specimen of the Florentine press: *Life of Lor. de Medici*, vol. ii. p. 71, 154; Edit. 1796, 4to.

It is surprising that Maittaire and Fabricius should have confounded the two DEMETRII—CHALCONDYLES and CRETENSIS—as one and the same person. Of the former, see Saxius's *Onomast. Literar.* vol. ii. p. 480: *Hist. Lit. Typog. Mediol.* p. ccccxiii, &c. No mention is made of the latter, in the work here last referred to, under the year 1499—as a note in the *Bibl. Smith.* pt. ii. p. clxiii, had erroneously led the Bishop and Mr. Beloe to conclude. *Anecdotes of Literature*, &c. vol. iii. p. 301-5.



allowed to have been executed at Milan—will, in fact, discover the same types (a little altered in the spacing of words and lines) with which this magnificent work was printed. Even the Milan Psalter of 1481 (see fac-simile, vol. i. p. 125,) presents us with the *same character* of type as is used in this Florentine Homer. There is, in this library, a small edition of the *Erotemata* of Chrysoloras, in which a ms. note, prefixed, informs us that it was printed at Florence by command of Lorenzo de Medici, the year before the present publication—as a trial of the printer's skill. The Florentine press adopted, however, a different set of characters in the *Lucian* of 1496: the present having been, in all probability, worn out by frequent use.

Concerning the intrinsic value of this impression, the reader may consult the prefaces of Ernesti and Heyne. The sentiments of Harles, given in the *Introd. to the Classics*, vol. i. p. 372, are, in fact, those of Ernesti, taken from p. viii, of his preface: edit. 1759. This latter critic, whose edition of Homer now sells at such an advanced price, has much enriched his labours by a careful consultation of this original text. There is, however, a remarkably erroneous transposition of the text in sign. O: after verse 343, lib. xiii, at bottom of sign. OII, recto, the immediately following verse ‘Ὅς τότε γηθήσειεν ἰδὼν πόνον, οὐδ’ ἀκάρχοιο.’ is not to be found till we come to the top verse on the recto of OVII: then, after the bottom verse on this page ‘Ἀμφὶ γάμων’ ἐπεὶ οὗτοι ἐεδνωταὶ κακοὶ εἰμέν,’ we return to the recto of OIII, where the first verse at top supplies the correction. After going regularly through the eight following pages, from OIII recto to OVI reverse, we are obliged to go back to OII verso, for the continuation: where it begins at top, properly, ‘Ἔσκε μέδων, ἀλάνῳ ἀδελφεὸς, αὐτὰρ ἔναιεν.’ From the bottom verse, we must have recourse to the top one, at sign. OVII, reverse, where we find it properly continued thus: ‘Καί τε πολεὺς ἐσάωσε, μάλισα δέ κ’ αὐτὸς ἀνέγνω.’ From hence, to the conclusion of the xiii<sup>th</sup> book, on the reverse of OVIII, the text is regularly printed. I was induced to verify this extraordinary circumstance, by the pencil references of Lord Spencer; and I believe it is a point which has escaped preceding bibliographers.

Some doubts have been expressed of the existence of copies of this editio princeps, UPON VELLUM; but Harles, in a note, *Fabric. Bibl. Græc.* vol. i. p. 414, says that Magliabechi had a copy of this kind, and Rostgaard another; the latter with MS. notes. The latter does not, however, appear as such in the *Bibl. Rostgard*, p. 98. n°. 645. The



former (unfortunately imperfect) is thus particularly described by Fossi in the *Bibl. Magliabech.* vol. i. col. 797-8. 'Item aliud EXEMPLAR MEMBRANACEUM cum initialibus literis egregie coloribus auroque pictis, quarum in principe, Homeri icon adparet, & eadem pagina, quae huiusmodi iconem exhibet, margines internam, superiorem, et inferiorem pariter coloribus auroque insignes ostendit, ac praecipue Mediceae gentis stemma. Plagula prima quae opisthographa esse debet, in priori facie abrasa, non nisi vestigia oculis repræsentat epistolae Bernardi Nerlii. Membranae huius voluminis nitidissimae sunt, & exemplum optime conservatum; sed fasciculi B, C, et folia 3, 4, 5, 6, fasciculi B B manu supplentur.' Another vellum copy is also described, but containing only the Odyssey, Batrachomyomachia and the Hymns. Brunet tells us that he has seen the vellum copy of it in the Imperial library at Paris; *Manuel du Libraire*, vol. i. p. 553. As there are copies of the Lucian, printed at the same place (vide post) upon the same material, it is probable that the first impression of Homer would receive such an honourable mark of typographical distinction.

In regard to PAPER copies, almost every public and private collection of eminence, in this country, possesses one. Mons. de Cotte had an *uncut* copy of this kind, which I suspect to have originally belonged to De Rossi,\* and which produced the sum of 3601 livres at the sale of his books in 1804. *Cat. de Mons. D. C.* \* \* \* n°. 871. The present copy, although not uncut, may boast of an amplitude of margin, and purity of condition, perhaps hardly equalled by any cut copy in existence. Mr. Beloe says 'it appears to be on LARGE PAPER.' It is sumptuously and tastefully bound in red morocco, in the very best style of Roger Payne.

256. HORATIUS. OPERA OMNIA. *Without Date, Place, or Name of Printer.* Quarto.

EDITIO PRINCEPS. Upon the fullest consideration, I incline, somewhat strongly, to place the present impression the FIRST in the order of those which contain the works of Horace, either collectively, or separately published. The reasons for this conclusion are given towards the close of the description. A volume of such extraordinary rarity, and of such great intrinsic value, merits a very particular description.

\* Audiffredi notices a copy in the possession of the Abbé Nicolas de Rossi, as 'exemplum intonsum?' *Edit. Ital.* p. 309.



On the recto of the first leaf we read the following title :

QVINTI ORATII FLACCI CAR  
MINVM LIBER PRIMVS.

ECOENAS ATAVIS EDITE  
REGIBVS.

O & præsidium & dulce decus meum  
Sunt quos curriculo puluerē olympicū  
&c. &c. &c.

There are 18 verses beneath. On the reverse of the leaf, in the present copy, there is an interesting memorandum, from which we find this very volume to have belonged to Gesner and Ernesti; the latter having received it as a present from the former. A full page comprehends 26 lines. At the end of the Carmen Seculare, we read as follows:

F I N I S

H oc quicunq; dedit Venusini carmen Horatii :  
E t studio formis correctum effinxit in istis  
V iuat. & æterno sic nomine sæcula uincat  
O mnia : ceu nunquam numeris abolebitur auctor :

On the recto of the ensuing leaf, it commences thus :

QVINTI ORATII FLACCI EPI  
STOLARVM LIBER PRIMVS.

RIMA DICTE MIHI SVM  
MA DICENDE CAMOENA  
SPECTATVM SATIS ET DONA  
TVM IAM RVDE QVAERIS

Mecoenas iterum antiquo me includere ludo  
Non eadem est ætas: non mens. Veianius armis.

The *Epistles* comprehend 30 leaves, terminating with the word 'FINIS,' on the recto of the 30th. On the recto of the ensuing leaf begins the *Art of Poetry*; with this title:

QVINTI ORATII FLACCI POETRIA



The first two verses are printed in capital letters, like the preceding extract from the first epistle. This treatise contains 10 leaves. The *Satires* follow on the recto of the ensuing leaf. The spurious verses, at the commencement of the xth Satire, are these :

Vcili quam sis mendosus teste Catone  
 Defensore tuo peruicam qui malefactos  
 Emendare paras uersus hoc lenius ? ille  
 Est quo uir melior : longe subtilior illo  
 Qui multum puer & loris et funibus udis  
 Exhortatus ut esset opem quis ferre poetis  
 Antiquis posset contra fastidia nostra  
 Grāmaticorum equitū doctissimus redeam illuc.  
 &c. &c. &c.

The *Satires* conclude thus, on the recto of the 42nd and last leaf :

Vt nihil omnino gustaremus. uelut illis  
 Canidia afflasset. peior serpentibus aphris  
 F I N I S

The foregoing is a more complete bibliographical description of this uncommon book, than any which, to my knowledge, has preceded it. It now remains to notice the probable printer, and date of its execution. In regard to the *Printer*, Maittaire has taken considerable pains, in his *Annal. Typog.* edit. 1719, p. 72, note f, to prove that it was executed by Anthony Zarotus, at Milan. The ‘character luculentus,’ with which he says it is printed, and which he thinks ‘deserving of praise,’ appears to warrant him in this conclusion. But the character or type is very far from being clear or beautiful, or deserving of praise ; and if the same bibliographer had had the good fortune to compare these Roman types with those which have the express name of Zarotus subjoined (for example, the edition of the Commentaries of Acro and Porphyrio of 1474—of which in due order), he would have found a palpable difference between them, and that the latter had a juster title to the epithet of ‘luculentus.’ Maittaire has unquestionably erred in his inference concerning the printer of this edition. The opinion of Maittaire was subscribed to by Orlandi, in his *Orig. e Progress. della Stampa*, &c. p. 101; and was adopted with hesitation by Saxius in his *Hist.*



*Lit. Typ. Mediol.* p. DLIX—who says—‘Cùm editio ista careat omni nota loci, anni, et Typographi, non ausus fuisset illam Mediolano adscribere, nisi animum mihi adjecisset auctoritas Michaëlis Maittaire,’ &c. De Bure, who, as well as Saxius, never saw the edition, seems to lean to the opinion of Maittaire—but his account is jejune in the extreme. *Bibliogr. Instruct.* vol. iii. p. 310-11. Gesner described it, somewhat particularly, in the prefatory matter of his Horace of 1752; but erred, as strangely as Maittaire, in supposing the types to have a resemblance to those of Jenson. They are as different from those of Jenson as from those of Zarotus. The observations of Gesner will be found in the *Bibl. Reviczk.* p. 49. The Abbé Morelli, dissenting, apparently, from both opinions, observed that the types were like those of the APOPHTHEGMS of PLUTARCH, the LUCAN, and FLORUS, described at nos. 1347, 2746, and 4676 of the *Bibl. Pinell.*: see vol. ii. p. 324-5. Panzer has incorporated this remark; *Annal. Typog.* vol. iv. p. 143, n°. 639, and Mitscherlich has left the point just where Morelli had found it. *Edit. Horat.* vol. i. p. LII. edit. 1800. Boni and Gamba observe that the edition seems to be like an anterior one, of Philip de Lavagna, of the date of 1469—the four verses (see above) at the end, being in the style of Bonino Mombrizio, a poet and corrector of Lavagna’s press. *Bibliotec. Portat.* vol. ii. p. 94. There is no impression extant, from Lavagna’s press, of the date of 1469; and the types are absolutely different from those in the edition of 1476, with the name of Lavagna subjoined, as the printer: vide post. The volume appears to me to have been executed at Venice, whoever may have been the printer. The *e*, and the semicolon, are very singular: the horizontal line of the former, upon which the upper or inflected part of the *e* rests, is elongated a good deal, comparatively, beyond their union. The upper part of the semicolon is like a note of interrogation placed sideways, thus ~. Upon a close comparison, I have no doubt that the printer of the dateless edition of Florus, (see p. 30-1 ante,) and of the present impression, was one of the same: the present being somewhat more heavily executed. The first efforts of the Venetian press, in the productions of John de Spira and Jenson, 1469, 1470, are of perfect beauty and skill, in comparison with the work here described.\* There are neither signatures, numerals, nor catchwords.

\*The ‘SERMONES HORATII’ described by Maittaire, vol. i. 296, as being in Gothic character, and of the date of 1470, is probably a purely supposititious edition. De Bure knew nothing of it. It appears to be of this impression, that Mitscherlich judiciously remarks—‘De hoc libro nihil sane liquet.’ Another observation of Mitscherlich may be worth atten-



The intrinsic value of this edition amply compensates for its rude exterior; it being of such worth, that Gesner preferred it to every MS. which he had consulted.\* His Majesty possesses a copy of it, which was purchased at the sale of Dr. Askew's books for 17*l.* 6*s.* 6*d.*; see *Bibl. Askev.* n°. 1900. The Pinelli copy was sold for 31*l.* 10*s.* The present was in Count Reviczky's collection: and though soiled, is in sound condition. It is bound in red morocco.

257. HORATIUS. OPERA OMNIA. *Without Date, Place, or Name of Printer.* Folio.

It is rather from courtesy to received opinion, than the result of my own conviction, that the present impression stands as the SECOND of those in the list of the works of Horace. That it is exceedingly rare and estimable, and of great price, is acknowledged; but according to chronological order, I doubt whether it should not have been inserted after the Ferrara edition of the Epistles and Odes, in 1474. The reader has, towards the close of the preceding article, seen that we are not to conclude that works, of rude execution, are of anterior date to those exhibiting a more perfect specimen of typography:—on the contrary, it is often that the more beautiful books of the xvth century, are the more ancient.† According to these premises, the impression here about to be described, which is rather elegantly executed, might be dated much earlier than the year 1474—

tion: 'Ex edd. Sæc. xv. paucae admodum, neque satis accurate a Viris doctis exploratae sunt; ut adeo, quænam ex iis principes habendæ sint, quæque ex aliis descriptæ sint, certo definire vix possit.' *Edit. Horat.* vol. i. p. XLIII.

\* See the *Introduction to the Classics*, vol. i. p. 398, note \*. The substance of the above description will also be found there. The editors of the London edition of 1792 have given various readings from this important text.

† Count Reviczky, in his MS. memoranda upon this edition, has made the following very just remark upon the point above discussed. 'Hæc eodem jure prima dici potest ac præcedens editio, habet enim eadem antiquitatis indicia, nisi quod typis longe elegantioribus sit exarata. At typi plus minusve rudes et informes exigui sunt momenti ad definiendam librorum ætatem, suntque potius artificii opificum, quam temporis documenta.' He then goes on to illustrate this position, by noticing the rude appearance of the Roman Pliny of 1473 compared with the beauty of the Venetian one of 1469—and adds, that, if the Roman impression had been without a date, we might have supposed it anterior to the Venetian edition of 1469. An hundred other examples, of a like nature, may be adduced in support of this remark.



but there is, altogether, throughout the arrangement of the press-work, an appearance of the printer's having availed himself of the labours of his predecessors. The introduction of Titles, and the conclusion of the Satires, to say nothing of the absolute variations of text—evidently imply the revision of preceding impressions. It is seldom, if ever, that FIRST impressions afford such a termination. The reader will draw his own conclusion; and may, after all, imagine that I have consulted my own prudence—and done wisely—by placing this edition in its present order.

The next question is, who is the probable *Printer* of this edition? De Bure, in his *Bibliogr. Instruct.* vol. iii. p. 312-313, has a particular notice of it, from a copy which was in the Valliere collection. His extracts, confined to the head pieces and conclusions of the several tracts, are not quite literally correct; but he conceived the impression to be similar to that of Catullus, Tibullus, and Propertius of 1472, which the reader, on consulting vol. i. p. 294-6, will perceive to be generally given to the press of Vindelin de Spira. Count Reviczky, in his ms. remarks, differs entirely, and with justice, from this conclusion. He thinks the volume has rather the character of the Milan press. Maittaire, vol. i. p. 766, note 4, conceived the types to resemble those of John de Colonia, in the edition of Catullus, Tibullus, and Propertius of 1475 (see vol. i. p. 297); but this conclusion is not happier than that of De Bure. Maittaire adds, that he saw *two* editions of Horace printed in this character; in one of which the Epistles—in the other, the Satires—concluded the volume:—‘so exactly resembling each other (says he), that without an attentive examination, they would be thought one and the same.’ But Count Reviczky justly remarks, that, ‘this altogether wants confirmation: the difference of the arrangement of the pieces being no proof of a *different impression*: similar variations occurring in the same editions of the early printed philosophical pieces of Cicero.’ Maittaire thought that one of these impressions was much more correct than the other. It may be worth noticing, that the bottom of the capital L is comparatively short; and that the horizontal stroke or line to receive the top of the e, is (as it were) angularly upright.

Whenever, and by whomsoever, printed, are perhaps secondary considerations. That the present is a very rare, ancient, and estimable edition, requiring a particular description, must be admitted by every one interested in the early impressions of this popular poet. On



the recto of the first leaf, we are presented with the commencement of the Odes, as follows :

Quinti Horatii Flacci Venusini Carminum liber  
primus ad Mecænatem.

Ecœnas Atauis edite regibus :  
O & præsidium & dulce decus meum :  
Sūt quos curriculo puluerē olympicū  
Collegisse iuuat metaque feruidis

E uitata rotis palmaq; nobilis  
T errarum dominos euehit ad deos  
H unc si nobilium turba Quiritium  
C ertet ter geminis tollere honoribus :  
I llum si proprio condidit horreo :  
Q uicquid de libycis uerritur areis  
G audentem patrios findere sarculo  
&c. &c. &c.

There are 21 lines beneath. The second Ode, on the reverse of the same leaf, commences thus :

Proseutice tetracolos ad Augustum.  
i Am satis terris niuis atq; diræ  
Grandinis misit pater : & rubente  
D extera sacras iaculatus arces  
Terruit urbem.

The last verse of the Sapphic stanza, is not always printed thus—but is generally in a straight line with the beginning of the preceding verse. There are no titles to the several Odes, after the commencement of the 14th Book. A full page has 35 lines. The *Art of Poetry* begins on the recto of the 59th leaf, with the title in lower-case letter. It contains 8 leaves. The *Satires* follow, with the titles in lower-case. They end thus :

Quinti Horatii Flacci Venusini.  
Satirarum non indiligenter correctarum. . &  
Impressarum. Finis



The *Epistles* succeed; having the title to each in lower-case letter. The reverse of the last leaf presents us with the last verses of the poet, and the termination of the volume, thus:

N atales grate numeras. ignoscis amicis  
 L enior & melior fis accedente senecta.  
 Quid te exempta iuuat spinis de pluribus una.  
 V iuere si recte nescis: decede peritis.  
 L uxisti satis. edisti satis atq; bibisti  
 T empus abire tibi est: ne potum latius æquo  
 Rideat: & pulscet lasciua descentius ætas.

F I N I S

The present copy is in good condition, and in blue morocco binding.

258. HORATIUS. ODÆ ET ARS POETICA. Cum  
 Commentariis Acronis et Porphyronis. *Without  
 Date, Place, or Name of Printer.* Folio.

There is good reason to believe this impression to be THE FIRST of those which present us with the Commentaries of ACRO and PORPHYRIO. Maittaire, vol. i. p. 766, note 5 was of this opinion; although in describing the type, he terms it 'neat,' as well as ancient—the first of which is far from the truth. Count Reviczky has some very sensible observations in favour of the priority of this impression; which arise necessarily from a perusal of the introductory pieces, or letters, prefixed to the text. An extract from one of these is given by Maittaire, *ibid.* who adds, in a note, that from the expression 'libri omnes Horatii,' it would seem that the Satires and Epistles were also printed: but (he adds) these words must here be understood with reference only to those books of Horace which the above Commentators illustrated with 'Scholia.' These prefatory epistles require to be better made known to the reader.

On the reverse of the first leaf commences the address of John Aloisius 'tuscanus advocatus' to Franciscus Helius Parthenopeius; concluding on the recto of the third leaf. The reply of Helius, who has the additional name of Marchesinus prefixed, commences on



the reverse of the third leaf, and concludes on the recto of the fourth. In the former epistle, Aloisius speaks of the trouble of his correspondent and himself, in correcting and analyzing the volumes which they had consulted together—of the pleasant domestic relaxation to be afforded to Helius, by a work of this sort, after the fatigues and exertions from other compositions of a literary and declamatory nature. 'A good opportunity now occurs (continues he). We may procure printers who will more quickly execute 400 copies, than a scribe would one copy.' Not a word is said of former impressions. Helius replies, that he will do all in his power to gratify the wishes of his friend—although he fears his expectations are too highly raised: he will do his best: all the copies of his author that he had seen, being very defective—'Acronis exemplaria defuere'—one, however, was of a less exceptionable character—'vnum habuimus, nec id quidem satis emendatum, utcunque tamen sit, et libenter fecimus, et faciemus de integro.' As Count Reviczky justly observes, this is not the language of an editor who had inspected a previously-printed edition. It is clear therefore that Helius alludes to manuscript copies of Acro and Porphyrio; and that the Milan impression of 1474 was not then in existence. Further; on comparison between the present and subsequent text of these Commentators, a material variation will be found both in omissions and additions:—the latter impression being much fuller; and the contractions numerous, compared with those of the present one. A Greek word—'ρητορικωτερον'—in the letter of Helius, is printed in very rude characters.

It remains only to add, that the recto of the 5th leaf presents us with the Life of Horace by Acro: on the reverse, there is the same by Porphyrio. On the recto of the following and 6th leaf, begins the first Ode, with the title in capital letters. This is immediately followed by the Commentaries of Acro and Porphyrio, separately printed. The first verse of the 2d Ode presents us with this corrupt text:

Am satis terris niuis atq; dire  
Grandinis mouit pater. & rubente  
Dexteris sacras iaculatus arces  
Terruit vrbem.

The Commentary or 'Explanation' of Porphyrio, upon the *Ars Poetica*, concludes the volume on the reverse of the 224th and last leaf;



¶ Explanatio Porphirionis In  
arte poetica\* feliciter Explicit.

Audiffredi, *Edit. Rom.* p. 413-4, has also given extracts from these epistles; and supposes the impression to have been executed at Rome, in the same character with which Guldinbeck printed the 'Summa S. Thomæ de Articulis Fidei,' in the year 1476. Mr. Edwards, in a ms. note inserted in this copy, thinks, with justice, that the present impression may be anterior to this date. I have no doubt that the work was printed before the year 1474. De Bure was ignorant of its existence. The present is a fair copy; in red morocco.

259. HORATIUS. OPERA OMNIA. Cum Com-  
mentariis ACRONIS et PORPHYRIONIS. *Printed*  
*by Zarotus. Milan. 1474. Quarto. 2 vols.*

We now begin to stand upon firm ground in our chronological conclusions respecting the early impressions of Horace. The present is perhaps the first printed edition with a date subjoined; yet it is possible that the Ferrara edition, of the same date (see next article) might have issued earlier from the press. The 'OPUSCULA HORATII' of 1471, so meagrely noticed by Laire (*Spec. Hist. Typog. Rom.* p. 187 note ee), and from him by Audiffredi (*Edit. Rom.* p. 85), is, in all probability, an ideal publication; although the printing of it be assigned to Philip de Lignamine.† In regard to the very rare volumes now under description, we may premise that the account of them by Maittaire (*Annal. Typog.* vol. i. p. 336-9) is brief and superficial. Saxius

\* Sic.

† This point yet merits particular investigation. La Serna Santander tells us that, in a work entitled 'PONGIE LINGUA' printed in 1472, by Philip de Lignamine (see his *Dict. Bibliogr. Choisi*, vol. ii. no. 403), it is said that, since the year 1470, this printer had executed at Rome, Quintilian, Suetonius, the Discourses of St. Leo, and the OPUSCULA HORATII. He supposes that the 'SERMONES HORATII'—of which Maittaire makes mention as the first edition of the Satires, and of which there was a copy in Dr. Askew's collection (*Bibl. Askew.* no. 1946)—might have been this very production of P. de Lignamine's press. Brunet seems to subscribe to the same opinion. But both notice this latter impression as being printed in the Gothic character; a circumstance which alone defeats such a conclusion—as the works attributed to Lignamine's press (see the Sermones LEONIS in vol. i. p. 216.) are not executed in the same character. How far an edition of the Satires, announced in a doubtful manner in the *Bibl. Petav. and Mansart*, p. iii, no. 1290, may answer to the description, I cannot determine. Brunet; vol. i. p. 563.



appears to have seen them in the library of Consul Smith; and gives their respective colophons. *Hist. Lit. Typog. Mediol.* p. DLXI: note u and d. Clement makes mention of the second volume only, which contains the Commentaries; but in a manner the most jejune and unsatisfactory; *Bibl. Curieuse*, &c. vol. i. p. 42. De Bure is equally superficial with Maittaire and Clement; *Bibliogr. Instruct.* vol. iii. p. 314-316. The Abbé Morelli speaks briefly of both volumes: *Bibl. Pinell.* vol. ii. n°. 4568: iii. n°. 6300; and Laire and La Serna Santander confine their brief descriptions to the first volume; *Index Libror.* vol. i. p. 340; *Dict. Bibliogr. Choisi*, vol. iii. p. 35. Even Brunet mentions the impresssion as if it contained only the first volume; *Manuel du Libraire*, vol. i. p. 563. The late Count Reviczky justly complained of such imperfect accounts of so rare an edition; which were remedied by him in his ms. memoranda—but in a manner, however comparatively full with the preceding, neither so copious nor so minute as is the ensuing description.

On the recto of the first leaf, we read as follows:

QuINTI Horatii Flacci Venusini Carmi

unm\* Liber Primus Ad Mecænatem.

E coenas Atauis edite regibus:

O & præsidium & dulce decus meum:

S ūt quos curriculo puluerē olympicū

C ollegisse iuuat metaque feruidis

E uitata rotis palmaque nobilis

T errarum dominos euehit ad deos.

H unc si nobilium turba Quiritium

C ertet ter geminis tollere honoribus:

I llum si proprio condidit horreo

&c. &c. &c.

There are 22 lines beneath: a full page containing 34 lines. The beginning of the *Third Ode* is thus inaccurately printed:

Ic diua potens cypri

An ancient ms. correction has properly inserted 'te' between the first two words. The *Odes and Epodes* end on the reverse of fol. 58,

\* Sic.



without titles to them. The *Art of Poetry* commences on the recto of fol. 60: thus—

Quinti Oratii Flacci de Arte Poetica ad  
Pisones Liber.

Vmano capiti ceruicem pictor equinam  
Iungere si uelit: & uarias iducere plūas:  
Vndiq; collatis mbris: ut turpiter atru3  
D esinat in piscem mulier formosa superne:  
&c. &c. &c.

There are 26 lines beneath. This treatise occupies 15 pages. On the recto of fol. 68 the *Satires* begin thus:

Quinti Horatii Flacci Sermonum Liber  
Primus Ad Mecænatem.

SATYRA PRINA.\*

Beneath, there are 28 lines. The *Satires* conclude on the reverse of the 99th leaf, thus:

Quinti Horatii Flacci Venusini.  
Satyrarum non indiligenter correctar.  
& Impressarum. Finis.

On the recto of the following and 100th leaf, the *Epistles* begin thus:

Quinti Horatii Flacci Epistolarum  
Liber Primus.

Quintus. Horatius Flaccus Mecænati. s.

These occupy the remaining 23 leaves. On the reverse of the 123d and last leaf, we have the following colophon:

F I N I S  
A nno a Natali Christiano 1474 die 16 Martii  
Diuo Galeaciomaria Sfortia vicecomite Insu  
briū liguæq; qnto Duce Feliciter Regnante:

\* Sic.



Antonius Zarothus Parmensis Cuncta Opa  
 Quinti Horatii flacci venusini nō īdiligenter  
 emendata. s. Carminū Libros. iiii. Epodon.  
 Carmen seculare. De Arte poetica Librum. i.  
 Sermonum libros. ii. Epistolarum libros. ii.  
 eleganter atq; fideliter Impressit :.

Quisquis hæc coemerit : nunq̃ pœnitebit.

The leaves are not numbered ; but in the present copy the numerals are carefully supplied by the pencil. Brunet says there are 124 leaves; and that the 59th is blank : so that this copy is perfect in regard to the text.

We will next commence the description of the second volume, containing the COMMENTARIES of ACRO and PORPHYRIO. On the recto of the first leaf, it begins thus :

Acronis Commentatoris Egregii In Quinti Horatii  
 Flacci Venusini Opera. Expositio Incipit.

followed by a brief Life of Horace, and an account of his Works, in 16 lines. Then a short account of the metre of the first Ode—

[P]Rima ergo ode monocolos est idest cātus unimēbris :

A full page contains 33 lines. On the reverse of fol. 146, pencil-numbered, the Commentary ends, with the word FINIS at bottom. On the recto of the following and last leaf, we have this colophon :

Acronis Viri q̃doctissimi Commentaria diligenter emendata  
 In. q. Horatii Flacci Opera per Antonium Zarothum par  
 mensem Mediolani impressa M CCCC LXXIIII. Idi  
 bus sextilibus.

A ms. note, beneath, informs us that one Peter Montagnana, a regular canonical monk of St. John Lateran, placed this very book in the monastery of St. John Baptist de Viridaria, at Padua: this is dated M.CCCC.LXXVIIj. Since this period, it has probably known a variety of fates. In the year 16<sup>92</sup> the first volume was purchased by the well known John Bridges, at Tom's Coffee House, for 14 crowns ('aureis'):



it having been procured abroad by Dr. Sherrard. This information is gathered from a ms. note, in Latin, written on a leaf of vellum, at the commencement of the volume, by Bridges himself—who rightly observes that the edition has been ‘seldom or never seen.’ In a vellum fly leaf to the second volume, there is another note by Bridges, in which he tells us that ‘Lord Sunderland begged his acceptance of the book, as a companion to the first volume—‘Id vero (as Bridges might well add) nunquam sperare potui, nisi a Ditissimo illo Librorū Domino cujus eximiæ Bibliothecæ abunde suppetit quicquid vel nitidū, vel pretiosum vel rarum, e totâ Europâ conquirendum est:’—this is dated Feb. 17 $\frac{1}{2}$ <sup>o</sup>. The two volumes were sold at Bridges’s sale for 14*l.* 3*s.* 6*d.* *Bridges’s Classed Catalogue*; p. 223. The reader may consult the *Introd. to the Classics*, vol. i. p. 399, 400, for a few other references. There are copies of both volumes in the Royal and Bodleian libraries, and in the British Museum. The present copy is in most desirable condition;\* and is well bound in red morocco.

260. HORATIUS. EPISTOLAE ET ODAE. *Printed*  
by Carnerius Augustinus. Ferrara. 1474.  
Quarto.

This edition is of yet rarer occurrence than the preceding. It contains only the *Epistles* and *Odes*, and appears to have been inspected by Maittaire; who remarks that the copy he saw wanted the *Satires* and the *Art of Poetry*; but, in all probability, it never comprehended either—as there is every appearance of the volume being in its original legitimate condition. We will minutely describe it.

On the recto of the first leaf, having the prefix printed in very indifferent capital letters, it commences thus:

QVINTI ORATII FLACCI EPI  
STOLARVM LIBER PRIMUS.

R ima dicte mihi sūma dicēde camœna  
S pectatū satis et donatū iā rude queris  
M ecœnas iterū ātīquo me īcludere ludo

\* I have called the volumes *QUARTOS*, from courtesy to established usage; and although Count Reviczky, in his ms. memoranda, is decisive upon this point—from the supposed horizontal water marks—yet these latter are so faintly marked that it is doubtful whether the work be not, in its original form, a *FOLIO*.



N ō eadē est ętas : nō mens. Veiani<sup>9</sup> armis  
 H erculis ad postē fixis latet abditus agro :  
 N e populū extrema totiens exoret harena.  
 E st mihi purgatā crebro qui psonet aurē  
 S olue senescētē mature sanus equum ne  
 P eccet ad extremū ridēdus & ilia ducat  
 &c. &c. &c.

There are 12 lines beneath : a full page has 26 lines. The Epistles end on the recto of fol. 30—reverse blank. On the recto of the succeeding leaf, the first Ode thus begins :

QVINTI ORATII FLACCI CAR-  
 MINVM LIBER PRIMVS.

ECOENAS ATAVIS EDL-  
 TE REGIBVS

O & pręsidium & dulce decus meū :

Sunt quos curriculo puluerem olympicū  
 Collegisse iuuat : metaq; feruidis  
 E uitata rotis : palmaq; nobilis  
 Terrarum dominis euehit ad deos.  
 Hunc si nobilium turba Quiritium  
 Certet ter geminis tollere honoribus  
 Illum si proprio condidit horreo  
 Quicquid de libycis uerritur areis.  
 &c. &c. &c.

Beneath, are 11 lines. The Odes have no titles ; but the *Carmen Seculare* has this prefix, and the first stanza is thus printed :

QVINTI ORACII FLACCI  
 CARMEN SECVLARE

H æbe : sylvarumq; potens diana :  
 L ucidum cęli decus o colendi



S emper & culti : date quę præcamur\*

T empore sacro

&c. &c. &c.

This Ode concludes the volume on the reverse of the 106th and last leaf. Beneath the six last verses of text, we read as follows.

F I N I S

F errarię impressit regnāte sub hercule diuo

R egia quo gaudet nunc lianora uiro :

C arnerius puer Augustinus : cui dedit almā

B ernardus lucem bibliopola bonus.

. M . CCCC.LXXIII:

After Maittaire, whose description of this exceedingly rare impression is confined only to the colophon, (*Annal. Typog.* vol. i. 336, note 1,) it is doubtful whether we can discover any correct traces of it in future bibliographers. In France it is probably unknown. De Bure, La Serna Santander, and Brunet, all relying upon Maittaire. Even Baruffaldi, in his *Tipografia Ferrarese*, 1777, 8vo. p. 60-63, appears to add nothing to the information of Maittaire; although he supposes, gratuitously, that the edition was executed before the preceding one by Zarotus. Audiffredi, *Edit. Ital.* p. 232, merely quotes Maittaire and Baruffaldi.† Panzer is equally sterile: *Annal. Typog.* vol. i. p. 394; and Mitscherlich is obliged to content himself with the authorities of his predecessors. *Edit. Horat.* vol. i. p. LVII. This copy, which is in tender, but perfect condition, was given to Lord Spencer by the late Duke of Devonshire; and is bound in blue morocco. The horizontal water-marks clearly denote it to be a quarto, and not octavo—as is erroneously stated in the *Introd. to the Classics*, vol. i. p. 400—upon the faith of Maittaire and La Serna Santander. It is probable, however, that this was the identical copy seen by Maittaire.

\* Sic.

† — ‘e per sentenza di questi Scrittori la edizion Ferrarese tiene il terzo posto, dopo le due Milanesi per Antonio Zaroto, &c.—Ma per non mover lite di precedenza saremo contenti di dire, che la edizion Ferrarese fu tra le prime.’

BARUFFALDI; p. 62.



261. HORATIUS. OPERA OMNIA. *Printed by Philip de Lavagnia. Milan. 1476. Folio.*

An elegantly executed edition, and by no means of common occurrence. It has been very superficially described by Maittaire, De Bure, Saxius, and Panzer; and merits a somewhat particular detail. On the recto of the first leaf, the text commences thus:

QVINTI HORATII FLACCI  
VENVSINI CARMINVM LIBER  
PRIMVS AD MECOENATEM.

m Ecœnas Atauis edite regibus :  
O & præsidium & dulce decus meum.  
Sūt quos curriculo puluerē olympicum  
Collegisse iuuat : mætaq; feruidis  
E uitata rotis palmaque nobilis  
Terrarum dominos euehit ad deos.

At the end of the *Carmen Seculare*, on the reverse of fol. 61, it is as follows :

Hæc Iouem sentire deosque cunctos  
Spem bonam certamque domum reporto  
Doctus & phoebe chorus Dianae  
Dicere laudes.

F I N I S

On the recto of the following leaf begins the *Ars Poetica* : a full page having 34 lines. There are uniformly titles to the Odes, Satires, and Epistles. On the recto of the 124th, and last leaf, we read the following colophon :

F I N I S

Hoc opus Horatii emendatissimum impressum est  
opa & impensis Philippi de Lauagnia Ciuis medio  
lanensis. Anno a Natali Christiano. Mccccclxxvi.  
die. xvi. Februarii. Amen.



This copy, formerly in Count Reviczky's collection, is in excellent condition; and bound in red morocco.

262. HORATIUS. OPERA OMNIA. *Printed by Philip Conda Petri. Venice. 1478. Folio.*

We may be brief in our account of this impression, as a somewhat fuller account of the succeeding one, by the same printer, is found in the following article. On the recto of A z (for A 2) it begins thus:

QVINTI HORATII FLACCI  
VENVSINI CARMINVM LIBER  
PRIMVS AD MECOENATEM.

ECOENAS Atauis edite  
regibus:

O & præsidiū & dulce decus  
meum.

Sunt quos curriculo pulue-  
rem olympicum  
&c. &c. &c.

A full page has 36 lines. On the recto of P. vj. in eights, the colophon is thus:

Horatii opere finis cum magna diligentia. Impressum  
per Philippuꝝ condā petri in ueneciis ducāte Ioanne  
mozenico inclito duce Mccccclxxviii die xv septēbris

The register is beneath. Bentley praised this edition, and thought it was the FIRST extant; never having seen one more ancient. From the conclusion of the account of the ensuing impression, it will appear that the merits of the present one are extremely doubtful; or rather that it is among the most erroneous ones of the XVth century—however beautiful and rare it may be. Bound in foreign red morocco.



263. HORATIUS. OPERA OMNIA. *Printed by Philip Conda Petri. Venice. 1479. Folio.*

On the recto of the first leaf, sign. a. 2, we read the following title and commencement of the first Ode.

Q VINTI HORATII FLACCI VENVSTINI\*  
CARMINVM LIBER PRIMVS AD MECO  
ENATEM

m Ecœnas Atauis edite regibus :  
O & præsidium & dulce decus meū.  
Sūt quos curriculo puluerē olympicū  
Collegisse iuuat : mætaque feruidis  
E uitata rotis palmaque nobilis  
T errarum dominos euehit ad deos.  
    &c. &c. &c.

The signatures run in eights; and the fourth leaf of every signature is uniformly designated by q: the signatures have also another peculiarity of being introduced at the *end* of the last line. The last signature, p, has only six leaves: the impression terminating on the recto of the sixth leaf of it, thus:

F I N I S . . .

Horatii opere finis cū magna diligentia. Imp̄ssū  
Per philippuz condā petri ī ueneciis ducāte Ioāe  
mozenico īclito duce M cccc lxxviii die xviii  
septembris.

The register is beneath. De Bure, *Bibliogr. Instruct.* vol. iii. p. 316, says this edition differs only in the subscription, from the preceding one, of the date of 1478, by the same printer. The present, by being a fine copy, affords a good specimen of the press of this ingenious artist. It is however quite evident—from the extract given in this and the preceding article—that this latter edition is a thorough

\* Sic.



reimpression of the text of the poet : a circumstance, somewhat singular; and demonstrative, at least, of the popularity of Horace with the Venetian students of this period. Mitscherlich is quite clear and satisfactory upon this point; and adds, moreover, that the second impression has faithfully propagated all the errors of the first. The reader may see his opinion more fully stated in the *Introd. to the Classics*, vol. i. p. 401-2. There is in this copy, on the recto of the second leaf, the painted coat of arms of some Bishop or Cardinal; with the date of 1521 subjoined. In red morocco binding; and apparently from the Harleian Collection.

264. HORATIUS. EPISTOLÆ. *Printed by Jacob Durandus and Egidius. Caen. 1480. Quarto.*

As far as I can discover, Maittaire is the only bibliographer who has made mention of this handsome and uncommon impression of the *Epistles* of Horace. He confines his description of it to the colophon; but it is singular that he copies the first two words of it, thus—'Impressum Cadomum'—and adds, 'melius fuisset *Cadomi*:' the reader will observe, from the subjoined extract, that it is 'Cadomi' in the original. Panzer merely copies Maittaire; not without Marchand having done the same thing before him. *Annal. Typog.* vol. i. p. 268; *Hist. de l'Imprim.* p. 73. Mitscherlich has only the barren account of it given by his predecessors: *Edit. Horat.* vol. i. p. LXII. The French bibliographers, from De Bure to Brunet, have omitted to notice it; nor had it been seen by Count Reviczky.

On the recto of sign. a i. we read as follows:

**Incipiunt epistole horatii.  
Epistola ad mecenatem.**

**Summa dicte mihi  
summa dicende camena**

**Spectatū satis et donatum iā rude queris**

**Mecenas iterum me antiquo includere ludo**

**Non eadem ē etas nō mēs. veianius armis**

**Herculis ad postem fixis latet abditus agro**



**Ne populum extrema totieng exoret arena  
Est mihi purgatā crebro qui personet aurē  
&c. &c. &c.**

A full page has 20 lines. The titles are introduced in lower-case letter: signature *a* has eight leaves: *b* and *c* have each eight; irregularly marked: *d* and *e* have also eight—but *d i* and *e i* are omitted. On the recto of the last leaf, e viij, we read the last verse only of the Epistles; and the colophon, thus:

**Finis**

**Impressum Cadomi per magistros Jacobum  
durandas et Egidiū qui ioue Anno domini  
Millesimo quadringentesimo octogesimo  
mense Iunio die vero sexta eiusdem mensis**

This rare little volume is indeed a very handsome production of the CAEN PRESS; and is the only book which Panzer has been enabled to give an account of, as proceeding from the same, in the fifteenth century. The lines are well spaced; the letter is elegant, large, and extremely legible: and the ink is of a fine black tone. This copy, which was Dr. Farmer's, (*Bibl. Farmer*, n°. 958,) has been unluckily cut by the book-binder to the size of an octavo. It is in calf binding.

**265. OPERA OMNIA. Cum Commentariis CHRIS-  
TOPHORI LANDINI. Printed by Miscominus.  
Florence. 1482. Folio.**

All critics and bibliographers have united in their praises of this exceedingly elegant and valuable impression—containing the Commentaries of the celebrated LANDINO; whose name has been recently made more familiar to the public in Mr. Roscoe's biography of the Medici Family. The printer has shewn himself to be worthy of the poet and commentator; for a more tasteful specimen of early typography can rarely be seen. The volume has been so frequently described, and is so well known, that we may be as brief as possible, consistently with accuracy.

On the reverse of the first leaf is printed the celebrated *Od eto*



Horace by POLITIAN; so classical and interesting, that, after the example of Ernesti, who has extracted it—it shall receive a literal reprint in the present place :

AD HORATIVM FLACCVM ODE  
DICOLOS TETRASTROPHOS  
ANGELI POLITIANI.

Vates threicio blandior orphea :

Seu malis fidibus sistere lubricos

Amnis, seu tremulo ducere pollice

Ipsis cum latebris feras.

Vates æolii pectinis arbiter :

Qui princeps latiam sollicitas chelyn

Nec segnis titulos addere noxiis,

Nigro carmine frontibus.

Quis te a barbarica compede uindicat ?

Quis frontis nebulam dispulit : & situ

Deterso, leuibus restituit choris

Curata iuuenem cute ?

O q̄ nuper eras nubilus : & malo

Obductus senio : q̄ nitidos ades,

Nunc uultus referens docta fragrantibus

Cinctus tempora floribus.

Talem purpureis reddere solibus

Lætum pube noua post gelidas niues

Serpentem positus exuuiis solet

Verni temperies poli.

Talem te choreis reddidit : & lyræ

Landinus ueterum laudibus emulus

Qualis tu solitus tibur ad uuidum

Blandam tendere barbiton.

Nunc te delitiis, nunc decet & leui

Lasciuire ioco, nunc puerilibus



Insertum thyasis, aut fide garrula  
Inter ludere uirgines ;\*

The proeme of Landino's Commentary begins on the recto of the ensuing and second leaf, ending on the recto of the third. A table of 7 pages of Horatian phrases or words, commented upon by the Editor in the course of the work, follows. We have next, a kind of second introduction to the Commentary; 2 leaves: and numbered I and II in the centre, at top. Towards the end of this introduction, Landino

\* This Ode has been also reprinted by Mr. Roscoe; and accompanied by so faithful and elegant a translation, by the same distinguished writer, that I flatter myself its insertion will be equally acceptable with the original.

Poet, than whom the Bard of Thrace  
Ne'er knew to touch a sweeter string;  
O whether from their deep recess,  
The tenants of the wilds thou bring,

With all their shades; whether thy strain  
Bid listening rivers cease to flow;  
Whether with magic verse thou stain  
A lasting blot on vice's brow;

Poet! who first the Latian lyre  
To sweet Æolian numbers strung!  
When late repressed thy native fire,  
When late impervious glooms o'erhung

Thy front, O say what hand divine  
Thy rude barbaric chains unbound,  
And bade thee in new lustre shine,  
Thy locks with vernal roses crown'd?

As when in spring's reviving gleam  
The serpent quits his scaly slough,  
Once more beneath the sunny beam,  
In renovated youth to glow;

To thy lov'd lyre, and choral throng,  
LANDINO thus their poet brings;  
Such as thy Tiber heard thy song,  
Midst her cool shades and gushing springs.

Again with tales of whispered love,  
With sprightly wit of happiest vein,  
Through bands of vine-crown'd youths to rove,  
Or sport amidst the virgin train.

*Lor. de Medici*; vol. Edit. 1796, 4to.



says—'Sed iam ad poetæ uersus transeamus.' The ensuing leaves, to the end of the Commentary, are numbered at bottom; and on the recto of the IIIId, the text begins thus—surrounded by illustration—

ECENAS ATAVIS AEDI  
TE REGIBVS.

—but this verse is before printed, 'MECENAS ATAVIS EDITE REGIBVS:' a variation somewhat sudden, though not unusual. A busy scribe or student of the xvith century has struck his pen through the A of the AEDITE, in the text. On the recto of fol. CCLXV, we read the following conclusion and imprint:

Christophori landini florentini in. Q. Hora  
tii flacci opera omnia interpretatio  
num finis diuino auxilio felix.

Impressum per Antonium miscominum flo  
rentiæ Anno salutis. M.CCCCLXXXII.

Nonis augusti.

On the reverse of this leaf, and on the recto of the following and last leaf, is a table of errors. Count Reviczky has well observed, in a ms. note, that this impression does not yield in beauty to books of modern date. The Commentary is uniformly in a smaller Roman type than the text. This copy is bound in red morocco.

266. HORATIUS. DE ARTE POETICA. *Without  
Date, Place, or Name of Printer.* Quarto.

This impression is bound with an edition of the epigrams of Balbus; and seems to be different from any of those dateless ones, mentioned by Panzer, vol. i. p. 505. It begins thus on the recto of the first leaf:

Quinti horatii flacci de arte  
poetica ad pisones liber Incipit.

Umano capiti ceruicem pictor equinam  
Iungere si velit: et varias inducere plumas  
Undiq; collatis membris: ut turpiter atrum  
Desinat in piscem mulier formosa superne:



A full page has 31 lines. The type is close, and probably of a date not earlier than 1490. On the reverse of the 8th and last leaf, we read as follows:

**Explicit Oratius de arte Poetica.**

This copy was formerly in the possession of Crynes, a squire-beadle of the University of Oxford; and has his name printed at the end, in small italic letters. The Bodleian library contains many rare and curious volumes which once belonged to the same well known collector. In calf binding.

**267. HORATIUS. OPERA OMNIA. Cum Commentariis LANDINI. Printed by Bernardus de Tridino. Venice. 1486. Folio.**

This is one of the numerous reprints of the popular Commentary of Landino; but 'the curious (according to De Bure) are only particularly attached to that of John de Forlivio, printed at Venice in 1483.' *Bibliogr. Instruct.* vol. iii. p. 318-19. On the reverse of the first leaf we read Politian's Ode to Horace; and on the recto of the ensuing one, a ii, commences the introduction to Landino's Commentary. On the recto of a iii begins the Life of Horace. On the reverse of a iiiii is the first Ode; which, with the ensuing text of the poet, is, as before, surrounded by Commentary. There are CLXXVIII. numbered folios. At the bottom of the last, on the recto, is the following imprint, in one line:

Imp̄ssū uenetiis p magistrū Bernardinū de tridino  
ex mōteferrato Anno salutis .M.cccc.lxxxvi.

The register is beneath. An indifferent copy, in calf binding.

**268. HORATIUS. OPERA OMNIA. Cum Commentariis MANCINELLI. Printed at Venice. 1495. Folio.**

In addition to the Commentaries of Acro, Porphyrio, and Landino, the present impression contains that of ANTONIUS MANCINELLVS, VELITERNUS; who appears to have first published his Commentary at



Venice, in 1492 : see Panzer, vol. iii. p. 323. n°. 1553. Like most new editors, Mancinellus commences his own labours by an indirect censure of those of his predecessors. His address, on the recto of the first leaf, is dated Venice, October, 1492 : he concludes it by promising a more satisfactory illustration of his author than had hitherto appeared. On the reverse of the first leaf, after the life of Horace, we have 10 hexameter and pentameter verses of ' Domicus Palladius Soranus to the reader.' On the recto of a iii numbered [fol.] I, at top, both the text and commentary begin ; and conclude on the recto of G ii (second alphabet) fol. cclviii. At bottom we read the imprint, thus :

Qu. Horatii opera : Venetiis Impressa. Anno salutis  
M.CCCCXCV. die xvi februarii.

A table of 6 pages, and a register, follow. The reader may consult Panzer, vol. iii. p. 381. n°. 1980 : who says, that the last leaf (wanting in this copy) contains the letters B. F : which are probably meant for the initials of the printer, Benedict Fontana. An indifferent copy, in calf binding.

269. HORATIUS. OPERA OMNIA. Cum Annotationibus IACOBI LOCHERI. *Printed by Reinhardus, alias Gürninger. Strasbourg. 1498.*  
Folio.

We have at length reached the last, and not the least interesting, article relating to the early editions of HORACE in this Library. While the lover of ancient design and engraving may be induced to covet this volume, from these considerations alone, the scholar and critic will not be indifferent to the possession of it, when he reads the ensuing notices of its comparative intrinsic worth. This is the impression which, in the *Bibl. Harleian.* vol. iii. n°. 754, is called ' one of the greatest curiosities in the whole Harleian collection : being adorned with a vast number of cuts, reckoned extremely beautiful when they were done.' The reader will therefore expect some gratifying account of so extraordinary a volume.

On the recto of the first leaf, above a large wood-cut portrait—of part of which the ensuing is a fac-simile, and which is probably



intended for that of Horace—we read the following title, in large lower-case Gothic type:

**Horatij flacci Aenusini.  
Poete lirici opera cū qui-**

**busdam Annotatōib'. Imaginibus qz pulcher  
rimis. aptisqz ad Odarū concētus ⁊ sentētias**



The reverse is blank. On the recto of the second leaf we have, at top, the Epigram of Locher to his readers. Beneath, there is an oblong wood-cut, entitled 'Kathedra Musarum;' in the centre of which CALLIOPE is seated, crowning Horace, who kneels before her. The eight other Muses stand around. Under this cut is the address of Calliope to her favourite poet—beginning thus:

En ego calliope turbis comitata sororum.

Exorno vatis tempora clara mei.

Dignus, vt aonius in summo vertice lauros

Efferat : & placida munera fronte gerat :

Florentes hederas collo superaddite vatis

Io socie ? tantum & concelebrate virum.



Hic primus latio parios monstravit iambos  
 Intulit et lyricos, pindaricosque modos:  
 Carminis effector cui nomen mascula saphus  
 Imposuit: grais non minor ille fuit.  
 &c. &c. &c.

On the reverse of the same leaf commences a Latin epistle of Locher, the editor, 'Ad illustrem principem Carolum Marchionem Badensem;' having the arms of the latter spiritedly cut in wood, and indented within the same. This epistle terminates on the recto of the ensuing leaf, thus: 'Horatium itaque nuper a me reuisum: & formis imaginibusque pulcherrimis adornatum: cum in manu tenerem: cogitavi eundem non alteri: quam tibi principi clarissimo dedicare: vt horatio nostro: cuius laudes & preconia infra videbis: honorem & auctoritatem faceres. ne ab ignobili vulgo penitus contaminaretur. Appone scutū tuū nostris laboribus. vt deinceps ad maiora queq; volumina alacriores simus. Vale spes vnica. vnicumque presidium. ex friburgensi Gymnasio, 1.4.9.7.' Locher kept his word with his patron; for the ensuing year he brought out *TERENCE*, adorned with many of the cuts which are in the present publication. This epistle is followed by a life of Horace, and a dissertation upon the metres of the poet. In the whole, 5 leaves.

The recto of the ensuing leaf, numbered I at top, presents us with the commencement of the first ode: adorned by a large wood cut of three whole length figures to the left—an old man with a sceptre in his left hand—intended for Mæcenas, being the third. To the right, is the figure of the poet, crowned, with a label, on which is inscribed the first verse of the first ode. To the second Ode, on fol. III, recto, is prefixed a very large wood-cut, of three figures, of the dimensions of the fac-simile subjoined. The middle figure is *IVLIVS CESAR*, with a sceptre in his right hand; his left hand upon his breast; and a broad Turkish scimitar swinging across him. This figure, detached, occurs again several times in the volume. To the right, is *CASSIVS* in the attitude of presenting a dagger over the left shoulder of Cæsar. The wrath of Heaven, at the deed, is attested by clouds emitting fire and stones above the head of Cassius. To the left of Cæsar stands *BRVTVS*; in an attitude which may remind the connoisseur in ancient paintings of the ease and dignity of some of the whole-length portraits of the Italian school: as the following fac-simile may prove.





The first, and every, book of the Odes, and indeed of the entire works of Horace, are filled throughout with a profusion of small whole-length figures constantly repeated; of some of which the ensuing are fac-similes. These figures are occasionally the same, in character, with those which appear in our own early printed books of the xvth century: especially in the *SHEPHERD'S CALENDAR*.\* The collector may also meet with them in the small pieces of Copland and Wyer, as well as of almost every printer of the same period. The second two figures are thus united in the original.

\* See *Typographical Antiquities of Great Britain*; vol. ii. p. 534. edit. 1810.













The preceding embellishments are sufficient, I trust, to justify the compliment paid to them by the compiler of the Harleian Catalogue: a compliment, expressed, it must be confessed, with more zeal in the cause of bibliography, than elegance or even correctness of language. It is probable that, in the estimation of some collectors, I may have failed to present the reader with the most interesting specimens from this curious volume; but on this score I throw myself upon his candor as well as taste: being conscious of having done much, where before nothing of the kind had been executed. I should mention that the present copy contains, in general, but very indifferent impressions of these cuts: nor must it also be concealed that the greater number of them will be found in succeeding early editions of Virgil and Horace. They are, however, yet interesting, as presenting us with the costume of the times, and as being among the earliest efforts to illustrate the text of so popular a poet.

Between the lines of the text of Horace, there are explanatory words, printed in a small Gothic type: and to the right and left are the annotations; executed in a small neat Roman letter. The text is uniformly printed in a comparatively large Roman type. On the re-



verse of fol. ccvii, (the centenary number, from fol. cxxxix to fol. clxiii being omitted) the text of the poet concludes; having the following device and colophon (the latter printed in 5 lines) beneath:



**Elaboratum impressumq; est.  
Hoc elegans. Ornatum: splen-**

didum: comptumque Horatii Flacci Venusini. lyrici Poete opus. cum vtilissimis argumētis: ac imaginibus pulcherrimis: in celebri: libera: imperialiq; vrbe Argentina. opera & ipensis sedulis qq; laborib<sup>9</sup> Prouidi viri Iohānis Reinhardi cognomēto Gürniger ciuis eiusdē vrbis argētinensis: q̄rto idus Marcij. absolutū vero Anno domini M.cccc.xcvij.

Six leaves of indexes, under the two following heads, close the volume: viz. I. 'Directorium index Vocum et rerum:' II. 'Directorium sententiarum et ad Virtutes Index.' The present copy wants 7 leaves at the beginning, and the whole of the indexes: but the preceding description has been completed by the loan of a perfect copy from my friend Mr. Douce; who is also in possession of an equally desirable copy of the Terence, by the same editor.



It now remains to observe upon the intrinsic value of this edition. All the previous impressions of Horace had been taken from MSS. found in *Italy*: the present one gives us the text of a MS. found in *Germany*. On this account Bentley valued the edition: and Ernesti thus observes upon it. 'Horatius per IACOBUM LOCHERUM\* Poëtam laureatum et Professore in Gymnasio Friburgensi, cum argumentis, scholiis, glossa interlineari et iconibus ligno mira simplicitate incisis, prodiit Argentorati 1498, &c. — cuius textum valde laudat Rich. Bentleius, ut e MS. libro eoque bono ductum, cum Italicae editiones fere altera alteram expresserit, ut ea quoque editio inter principes et ad crisin utiles numeranda sit.' *Bibl. Lat.* vol. i. p. 407. These words are in part repeated by Panzer; vol. i. p. 61. n°. 339: and the more critical authority of Mitscherlich observes—'Iacobus Locher——quam [editionem] iure inter principes referas, quandoquidem non ex Italicis exemplaribus, sed e Codicibus in Germania custoditis, iisque satis probis, eam ductam esse apparet.' *Edit. Horat.* vol. i. p. LXXII. Seemiller is brief, but exact in his description: *Incunab. Typog. fasc.* iv. p. 101. n°. 45. There was a copy of it in the Valliere collection: *Cat. de la Valliere*, vol. ii. p. 92. n°. 2468. The present copy is an indifferent one: in calf binding.

\* I regret that neither Gesner, Bayle, Baillet, Fresnoy, nor Fabricius have enabled me to lay any particulars of the family and life of LOCHER before the reader. That the above editor of Horace was a man of singular taste and spirit, may be fairly inferred from the nature of his publications. The work by which he is principally known, is, I believe, the Latin translation of the *NAVIS STULTIFERA* from the German of SEBASTIAN BRANDT: of which Panzer specifies eight Latin editions in the xvth century—between the years 1496 and 1499. The English impressions of this work, by Pynson and Cawood, are sufficiently known to our curious collectors. The original works of Locher are compendiously stated by Bauer, in his *Suppl. Bibl. Libror. Rarior.* vol. ii. p. 182; but more carefully mentioned by Panzer, in his *Annal. Typog.* vol. v. p. 285-6. The titles of them are these: *Panegyricus ad Maximil. Romanor. Regem. Argent.* 1497, 4to.: *Theologica emphasis, &c.* Basil, 1496, 4to. *Grammatica Nova.* 1495, 4to. *Epithoma Rhetorices graphicum in Ciceron. & Quintil.* Basil, 1496, sine loco et ann. 4to. *Ludicrum Drama de Sene Amatore,* sine loc. & ann. 4to. *Duo Spectacula et Oratio funebris in laudem Bavar. ducis. Hedwigis.* 4to. sine loc. et ann. *Carmen heroicum de partu monstroso.* Ingolstadt. 1499, 4to. *Carmen de Diluvio Romano,* 4to. sine loc. et ann. *Carmen de S. Catharina,* 1496, 4to. *Rosarium coelestis curiae et patriae triumphantis.* Ingolst. 1499. fol.



270. ISOCRATES. Gr. *Printed by Henricus Germanus and Sebastianus ex Pontremulo. Milan. 1493. Folio.*

EDITIO PRINCEPS. This is one of the most beautiful and rare volumes of ancient Greek typography. Nor is its intrinsic excellence less deserving of commendation: it being, in the opinion of Fabricius, more correct than the Aldine impression of 1513. We may proceed to a bibliographical description of it.

On the recto of the first leaf, sign. α ii, we read the commencement of the author's life, taken from Plutarch, in the following manner:

πλουτάρχου βίος ἰσοκράτους.  
 σοκράτης θεοδώρου μὲν ἦν παῖς τοῦ ἀρχι-  
 ρέως τῶν μετρίων πολιτῶν. θεράποντας  
 αὐλοποιούς κεκλημένους. καὶ εὐπυρήσαντος  
 ἀπο τούτων. ὥς καὶ χορηγῆσαι καὶ παιδεῦ-  
 σαι τοὺς υἱούς. ἦσαν γὰρ αὐτῷ καὶ ἄλλοι τε  
 λῆσιππος καὶ Διόμηστος. ἦν δὲ καὶ θυγά-  
 τριον. ὅθεν εἰς τοὺς αὐλοὺς κεκώμωδῆσαι ὑπὸ ἀριστοφάνους  
 καὶ στράτιδος. γενόμενος δὲ καὶ τὴν ὀγδοηκοστὴν ἔκτην  
 &c. &c. &c.

There are 25 lines beneath: a full page containing 35 lines. The first set of signatures contains α and β seven, γ eight, and δ ten leaves: the tenth of δ being blank. On the recto of the ensuing leaf, A i, we have, at top, the word 'Εὐαγόρας.' From A to Λ inclusively, there are eight leaves to each signature: then M to V in sixes: and V Y in sixes: next, AA to CC, inclusively, in sixes. On the recto of CC six the work ends; with the register beneath: on the reverse, we read the following imprint or colophon:

ἔτελειώθη σὺν θεῷ τὸ παρὸν βιβλίον ἰσοκράτους ἐν με-  
 διολάνῳ διορθωθὲν μὲν ὑπὸ Δημητρίου τοῦ χαλ-  
 κονδύλου τυπωθὲν δὲ καὶ συντεθὲν ὑπὸ ἐρρί-  
 κου τοῦ γερμανοῦ καὶ σεβαστιανοῦ τοῦ ἐκ  
 ποντρεμούλου. τὸ δ' ἀνάλωμα  
 πεποιήκασιν οἱ τοῦ λαμπρο-  
 τάτου ἡγεμόνος με-  
 διολάνου γραμ-  
 ματεῖς



Beneath, is the date and printer's device; of which the following are fac-similes:

Βαρθολομαῖος σκύασοσ·βικέρτιος δλίπραμῖος  
 Βαρθολομαῖος ρόζωμοσ ἐτφ τῷ δ'πὸ τῆσ' χριστοῦ  
 γερμῆσεωσ χιλιοσῶ τετρακοσιοσῶ ἐρμῆκοσῶ  
 τρίτω μῆρὸσ ἱαμουαρίου ἔκοσ' ἢ τετάρτη.



Maittaire, vol. i. p. 559, note 2 (not vol. iv. pt. ii, as Harles in his *Fabric. Bibl. Græc.* vol. ii. p. 794, has referred to him), observes that Ulric Scinzenzeler used this device; and Saxius, in his *Hist. Lit. Typog. Mediol.* p. DXCII, note h, thinks that Henricus Germanus was one and the same person with Scinzenzeler: for (says he) 'in a prefatory epistle of Franciscus Tantius Cornigerus, prefixed to an edition of the *Triumphs of Petrarch*, of 1494, ULRIC (Scinzenzeler) is called HENRY.' There may be truth in this conjecture.

Harles (*ibid*) has not failed to notice the error of the Abbé Rive and Auger, in supposing that there was an edition of Isocrates, of the above date, in an octavo form; and De Bure, in the 'Avertissement' to the

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LaValliere Catalogue of 1783, p. xxj-xxvj has devoted several pages to a triumph over the former, in having committed so gross an error. Rive, in his *Chasse aux Bibliographes*, 1789, observes a prudent silence upon this flagrant blunder. Auger depended entirely upon Rive's communication—which was given in consequence of his having discovered a copy cut down to the size of an octavo. This copy was in the Valliere collection; and is now in the Library here described. Both this and a large copy (of the usual dimensions) were purchased by Count Reviczky, and are the identical ones in Lord Spencer's Collection. A ms. note, inserted in the former copy, tells us that it is kept in testimony of the blunder of Rive and Auger. Lange, the last editor of Isocrates, subscribes to the opinion of some German bibliographer, that this is the second work printed in the Greek type: an opinion equally erroneous with the preceding one. De Bure, vol. iii. n°. 2343, observes that there is a copy of this impression UPON VELLUM, in the Ambrosian library at Milan. Saxius, who had seen this copy, notices it in his *Hist. Lit. Typog. Mediol.* p. DXCII, note h. De Bure had probably never seen it—yet he suppresses the authority from whence he obtained his information. Brunet, in his *Manuel du Libraire*, vol. i. p. 583-4, gratuitously adds another copy or two printed in the same manner. The reader may consult the *Introd. to the Classics*, vol. ii. p. 1-2, for numerous references to copies of this work in the libraries of our late principal collectors. The crompt copy of this edition, in the present Library, is bound in blue morocco: a fine large one, in the usual folio size, is in red morocco.

271. JOSEPHUS. OPERA OMNIA. Latinè. *Printed by John Schüsler. Augsbourg. 1470. Folio.*

EDITIO PRINCEPS. This is a magnificent volume, and merits a particular description; especially as Zapf informs us that 'the ravages of time have spared very few of Schüsler's productions. This printer (continues he), who exercised his art only from the year 1470 to 1472, inclusively, is distinguished rather by the elegance and selection, than by the number, of his performances. Whether he died, or bade farewell to business, after the year 1472, is uncertain.' *Annal Typog. August.* p. xx: pt. ii. p. 5. The curious must therefore be anxious to become acquainted with this volume. A few bibliographical observations shall be afterwards subjoined. On the recto of the first leaf, at top of the first column, we read as follows:



**Josephi historioꝑhi viri clarissimi prologus  
in libros antiquitatum viginti incipit feliciter.**

**Historiā scribē  
disponentib⁹  
nō vnam nec  
eandem video  
eiusdem studij  
causā s; mltas  
existere. & ab  
alterutro plu-  
rimū differētes  
Nam & quidam**

&c. &c. &c.

This prologue concludes at the top of the second column on the reverse of the first leaf. Then follow the heads of chapters, ending at bottom of the first column on the second leaf. At top of the second column of the same leaf, the Latin version of the History begins thus:

**Josephi antiquitatis iudaice  
liber primus incipit feliciter.**

**¶ P R I M O . C A P I T U L O .  
D E U S . C E L U M . E T . T E R R A M ,  
S E D . D U M . T E R R A .  
ad aspectum non veniret. et profunditate tene-  
bris celaretur. & spiritus dei desuper portaretur  
&c. &c. &c.**

After the conclusion of the xxth book ('Laus maximo optimo' being at the bottom of the last column) we read, on the recto of the following leaf, at top of col. 1:

**Omnes libri antiquitatum. qui sunt simul  
viginti. uersus continent sexaginta milia.**



Then follow some verses upon the same; succeeded by Eusebius's commendation of Josephus. A brief account of the seven wonders of the world succeeds; concluding with that of the Temple of Diana at Ephesus, at top of the second column. Beneath, we read the first colophon, thus:

**Josephi historiographi viri clarissimi. libri antiquitatum numero viginti. per Johannem schu'sler. Ciuem, Augustensem finiunt feliciter non scriptorum quidem arte. sed qua nostra tandem etas dotata est. impressoria se3 exarati. Anno a natiuitate currente dominica, Millesimoquadringentesimoseptuagesimo. kalendas vero iulias quarto.**

We have, in the next place, on the recto of the ensuing leaf, the commencement of the first of the seven following books; which conclude at bottom of the first column on the reverse of the last leaf; presenting us with a second colophon—thus:

**Versus in iosephum belli iudaici,  
Iudaicam guerram. gentes. vrbē. sacra. terram  
Fine simul tristi pro sanguine perdita cristi.  
Iosephus iste meus ꝑor edidit autor hebreus.**

**Josephi historiographi viri clarissimi. libri de bello iudaico septem. finiunt feliciter. per. Johānem schu'sler ciuem Augustensem impressi. kalendas septembris decimo. Anno vero a ptu virginis salutifero. Millesimo q̄dringentesimo septuagesimo.**

**Laus optimo maximo.**

It will appear, from this description, that the volume is divided into TWO PARTS: the one containing XX Books of the *Jewish Antiquities*; the other VII Books of the *War between the Jews and the Romans*. Braun says that the first part contains 201 leaves, and the second 86; making 287 leaves in the whole. 'Whether the version be the ancient one of RUFINUS, Schwarz has not told us'—says Meusel: who



quotes *Bibl. Schwarz*, pt. ii. p. 73. In regard to the type and paper, too much cannot be said in commendation of them; although Braun has published a wretched fac-simile of the former: Tab. II. n°. IV. The reader may have a better notion of these types when he learns that they resemble somewhat those of the SOUBIACO PRESS;\* (see fac-simile, vol. i. p. 205) except that they have a broader face, and therefore look much blacker and bolder. Like the same Soubiaco letters, the *a* and *e* are rather Roman than Gothic. The printer, in the above colophons, may justly be proud of his art, so recently introduced into Augsbourg. A finer specimen of it will be rarely seen.

This edition is briefly described by Maittaire, vol. i. p. 299; but more particularly by Meusel and Zapf; and with yet greater minuteness by Braun; who, however, too hastily adopts Meusel's conclusion respecting Maittaire's ignorance of its existence. It was unknown to Gesner and Fabricius. See the *Bibl. Histor. Struv. Edit. Meusel*, vol. i. pt. ii. p. 211-12. *Notit. Hist. Lit.* pt. i. 130-1. Laire (*Index Libror.* vol. i. p. 223-4) refers justly to De Bure, *Bibliogr. Instructive*, vol. v. p. 464; whose description is borrowed by La Serna Santander, *Dict. Bibliogr. Choisi*, vol. iii. p. 51. Both these latter bibliographers unite in observing that the impression is 'very rare and sought after.' A fine copy of it was in the Pinelli collection, *Bibl. Pinell.* vol. ii. n°. 2542. Panzer has erred in referring to Seemiller, who gives no account of this edition; and he has also made a false reference to Braun: *Annal. Typog.* vol. i. p. 100.

The present is a very magnificent copy; with many of the fore edges uncut. It is bound in blue morocco.

272. JOSEPHUS. DE BELLO JUDAICO. Latinè.  
Printed by Pannartz. Rome. 1475. Folio.

This impression, as the above title implies, comprehends only the history of the wars between the Jews and the Romans. Laire, in his *Spec. Hist. Typog. Rom.* p. 215, note c, has given a very brief and erroneous account of it; for which he is sharply censured by Audiffredi in his *Edit. Rom.* p. 188-9. The former bibliographer has also erred in his *Index. Libror.* vol. i. p. 224, by observing that Maittaire, *Annal. Typog.* vol. i. p. 113, edit. 1719, had called this the first edition:

\* It is not altogether improbable that the *St. AUSTIN De Civit. Dei* of 1467, printed at the Soubiaco Monastery, in double columns, might have been the model after which the present impression was executed: see vol. i. p. 167-170.



whereas he merely gives an account of the colophon, in note *e*—which account, in the subsequent edition of the *Typographical Annals*, p. 347, is incorporated with the text. It appears, however, that Maittaire, in the edition of 1719, was ignorant of the previous impression, of the *Works of Josephus*, by Schüsler; although, in the edition of 1733, (see preceding article) it is specifically noticed by him. Audiffredi is unusually brief in his description of this volume; which has been called by De Bure and Brunet 'very rare.' Fossi has availed himself of the opinion of De Bure. *Bibliogr. Instruct.* vol. v. p. 465: *Manuel du Libraire*, vol. i. p. 599: *Bibl. Magliabech.* vol. ii. col. 18.

We now proceed to a summary description of it. On the recto of the first leaf, we read as follows:

HISTORIARVM IOSEPHI LIBRI NVME  
RO VII. LIBER PRIMVS.

INCIPIT.

VONIAM BELLVM quod cum po-  
pulo Romano gessere iudei omnium maxi-  
mū que nostra etas uidit: queq; auditus per-  
cepimus: ciuitates cum ciuitatibus gentesue  
&c. &c. &c.

On the reverse of the last leaf but one, we read the imprint thus:

F I N I S.

IMPRESSIT CLARVS AC DILIGENSTISS.

ARTIFEX ARNOLDVS PANNARTZ.

NATIONE GERMANVS

IN DOMO VIRI NOBILIS

PETRI DE MAX. CIVIS ROMANI. ANNO

INCARNATI VERBI. M.CCCCLXXV.

DIE VERO. XXV. NOVEM.

SEDEN. SIXTO. IIII.

PONT. MAX. ANNO.

EIVS.

.V.

PLATYNA EMENDAVIT



The register occupies the recto of the ensuing and last leaf. A full page comprehends 38 lines.

It may be worthy of notice, that the present is one of the few books which were executed by PANNARTZ alone; after the death of, or after his separation from, his partner SWEYNHEYM; an event, which took place in the preceding year. Nor did Pannartz long survive the separation; he himself dying in the subsequent year, 1476: on the completion of only the first volume of an edition of St. Jerom's Epistles, in the same year. La Serna Santander tells us, that the types of Pannartz, when he printed alone, 'were new and smaller' than when he printed jointly with Sweynheym.\* But I am not able to draw the same conclusion, on a careful comparison of this book with some of those so frequently noticed in the preceding volume of this work. There is not so broad a page of text; but the letters are the same. It remains only to add, that the present beautiful copy is handsomely bound in red morocco.

273. JOSEPHUS. OPERA OMNIA. Lat. *Without Date, Place, or Name of Printer.* Folio.

Of equal, if not of superior, magnificence to the impression of Schüssler, is the one now about to be described. There is a tolerably copious and accurate account of this edition, by La Serna Santander, in his *Dict. Bibliogr. Choisi*, vol. iii. p. 53. Denis, *Suppl. Mait.* p. 594, n°. 5198, had briefly noticed it, on the authority of *Caes. Suhl.* p. 3; from which Panzer was content to introduce it in his *Annal. Typog.* vol. iv. p. 148. n°. 674. The boldness of the type, and the singularity of the decorations, had made it an object of attraction to preceding bibliographers and collectors. Laire, in his *Index Libror.* vol. i p. 224, thinks this impression may be the same as that which is noticed in the

\* See the *Dict. Bibliogr. Choisi*, vol. i. p. 140, note 101. In this note Santander refers to the catalogue of his own books, vol. i. no. 1715, for a description of the PEROTTI *RUDIMENT. GRAMMAT.* 1474, as the first book to which the name of Pannartz, alone, is subjoined. It is hard to be obliged to correct an author's reference to the catalogue of his own books—but this description will be found in the *Cat. de Santander*, vol. ii. 2715. Fossi has made an erroneous reference to the *first* instead of to the *fifth* volume of De Bure. Panzer, vol. v. 265, inserts the above impression under the OPERA OMNIA of Josephus. Meusel is remarkably laconic and imperfect in his mention of this impression. *Bibl. Hist. Strub.* vol. i. pt. ii. p. 212.



*Biblioth. Exquisitiss.* Moëtjens, p. 14. n°. 274, ann. 1732, as being 'absque anni nota, sub anno tamen 1469'—and in the *Bibl. Hoym.* n°. 3420, (continues Laire, erroneously,) there is an edition under the title of 'omnium vetustissima absque anni nota'—which Laire thinks may be the same as the copy in the *Bibl. Rothelin*, n°. 3222—there said to be from the Colbert collection.' Laire subjoins a remark, which all bibliographers must readily, but with pain, assent to:—'Sola hæc observatio de Josephi editione primâ sufficienter demonstrat quot et quantis tenebris involvebatur et etiam adhuc involvitur librorum scientia.'

The Rothelin copy is described as 'vetustissima editio, absque loci et anni indicatione, in fol. G. P. mar. r. Exempl. de la Bibliot. de M. Colbert: and on consulting the *Bibl. Colbert*, vol. i. p. 110, n°. 682, the same edition is there specified. Braun, *Notit. Hist. Lit.* p. i. p. 131, refers to the *Dict. Typog.* of Osmont, vol. i. p. 373, for an ancient, dateless edition—which authority seems, on examination, to be a repetition only of what is said in the *Bibl. Rothelin*; except that he mentions 50 livres to be the value of the impression; whereas the copy of the Abbé Rothelin was sold for 100 livres. But whatever be the correct conclusion from the foregoing authorities, modern bibliographers may rest satisfied with the account of Santander; who has well described the impression, and who assigns it, with great probability of truth, to the press of LUCAS BRANDIS, circ. 1475.' A pencil observation by the noble Owner of this copy, in the fly leaf, is corroborative of the correctness of this conclusion. Brunet seems, indirectly, to be sarcastic upon Santander's inference, in saying this impression is 'rare and little known;' and adds, that he (Brunet) does not believe it 'to be of great price.' *Manuel du Libraire*, vol. i. p. 599. It seems pretty certain that Brunet never saw it. But it is time to lead the reader to the volume itself.

The text of this edition commences on the recto of the first leaf, surrounded by a splendidly-printed border; having arms and supporters at bottom; and birds and flowers at top and on the right hand margin. This species of ornament is rarely found in books of a date earlier than 1480; and may probably form something like a criterion by which we may judge of the date of the present impression. The prologue of the editor, at top of the first column—with a decoration of which the ensuing is, in part, a fac-simile—is as follows:



Incipit prologus sancti Hieronimi  
in Iosephum

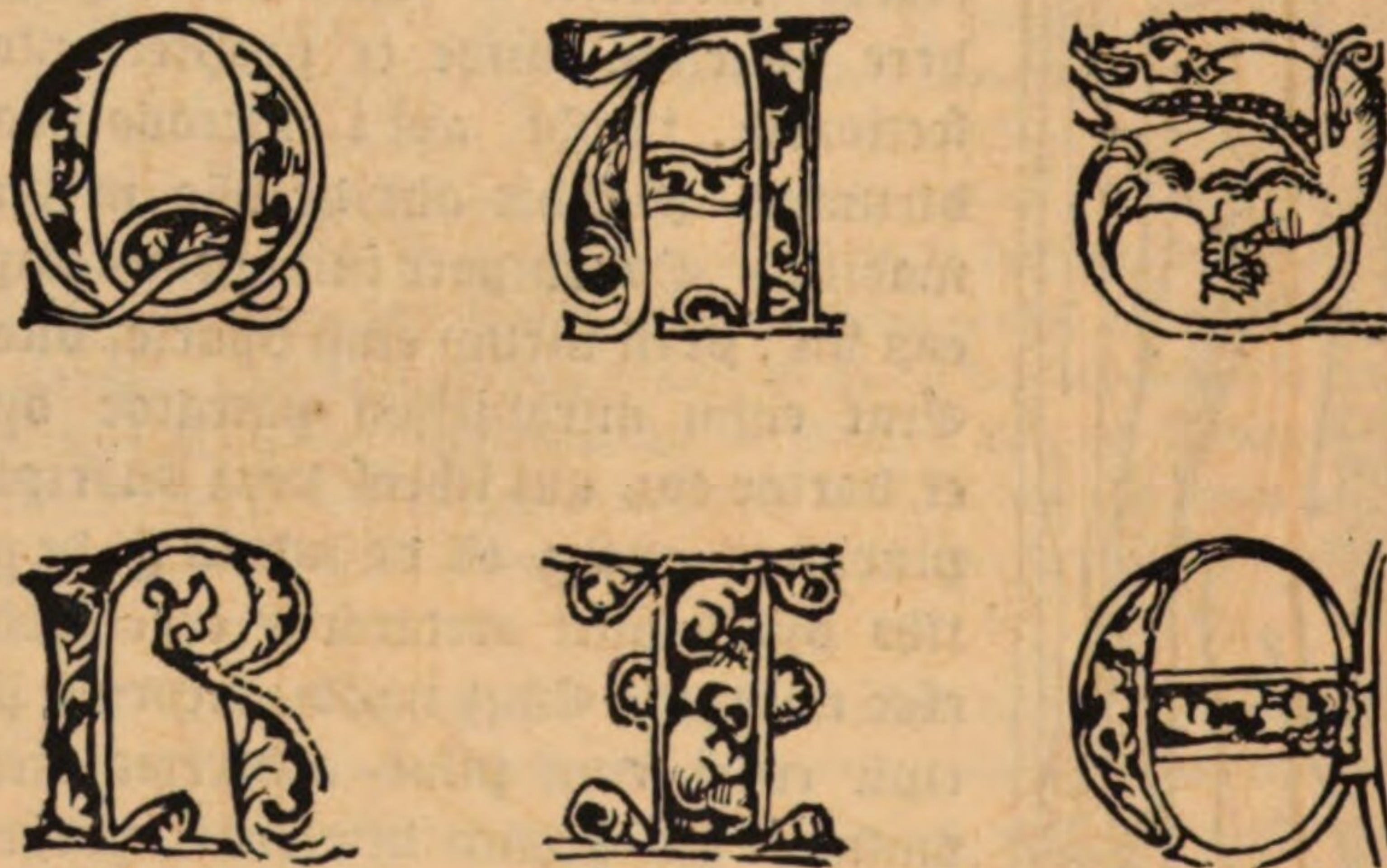


Iosephus mathie filio ex iherosolimis sacerdos a vespasiano captus cū tito filio eius relict⁹: hic romam ueniens septem libros iudaice captiuitatis imperatorib⁹ patri filioq⁹ obtulit qui et bibeliothece publice tradite sunt et ob ingenij gloriā statuā quo q⁹ rome meruit. Scripsit aut et alios viginti antiquitatū libros: ab exordio mundi usq⁹ ad q̄rtūdecimum annū domiciani cesaris. Hic in octauo decimo antiq̄ta tum libro manifestissime cōfite⁹ ppter magnitudinem singnoꝝ xpm a phariseis interfectū & iohannem baptistā vere pphetam fuisse et propter interfectionem iacobi apl'i iherosolimam dirutam. Scribit aut de dño in hunc modum. Eo tempore fuit ihesus sapiens vir: si tñ uirum eum oportet dicere. Erat enim mirabilium patrator opm et doctor eoꝝ qui libentē vera suscipiūt plurimos quoq⁹ tā de iudeis q̄ de gētib⁹ sui habuit sectatores et credebant esse cristus. Cūq⁹ inuidia n̄orum pncipū cruci eum pilat⁹ addiderit nichil ominis qui p̄mum dilexerūt. perseuerauerunt. Apparuit enim eis tertia die uiuens: multa hec et alia mirabilia carminib⁹ prophetaꝝ de eo vaticinantib⁹. Et vsq⁹ hodie cristianoꝝ gens ab hoc sortita vocabulum non defecit.

Explicit prefacio



At top of the second column, the prologue of Josephus commences beneath a large wood-cut roman capital H; having the letters 'ISTORIAM,' in small Gothic capitals, similar to those in the opposite page, on the right side of it. In the lower half of this large H, sits a scribe, of very singular physiognomy and habit, as will appear from one of the ensuing fac-similes. This prologue terminates at the bottom of the first column on the recto of the second leaf. On the top of the second column of the same leaf, begin the heads of the chapters. On the reverse of this leaf, begins the first book of the text; having an oblong wood-cut, similar to the preceding, of a figure of Christ, by the side of it. There are very large running titles, printed in rude capital letters; but between the xth and the xvith books, these titles are almost wholly omitted.\* The beginning of the xvith book presents us with the same female figure of which the reader has already had a fac-simile. There are, throughout, capital initials of a variety of characters; although they are as frequently omitted as introduced. The following fac-similes of some of them are faithful demonstrations of the singular taste of the printer.



From the insertion of the *Black Eagle*, in one of the larger kind of these capital initials, we may conjecture this volume to have been

\* Since writing the above, I have seen a copy of this edition in the possession of Mr. Cochrane, bookseller, who has described it, chiefly from Santander, in his catalogue of 1813. In this copy the running titles are *uncoloured*; and, from their appearance, I incline to think that they were printed subsequently to the body of the text.



printed at *Lubec*; as it is known that Lucas Brandis changed his residence from Mersbourg in Saxony to Lubec. The xxth book of the *Antiquities* ends on the reverse of the 273rd leaf, col. 2, thus:

**Explicit hystoria flauij  
iosephi de antiquitate.**

The *Jewish War* immediately begins, at top of the first column, on the recto of the ensuing leaf, with the following prefix:

**Flauij iosephi in textu librorū de iuda  
ico bello prologus incipit**

As the capital initial Q is rather an extraordinary one, the reader will not be displeased with the following fac-simile of it.\*



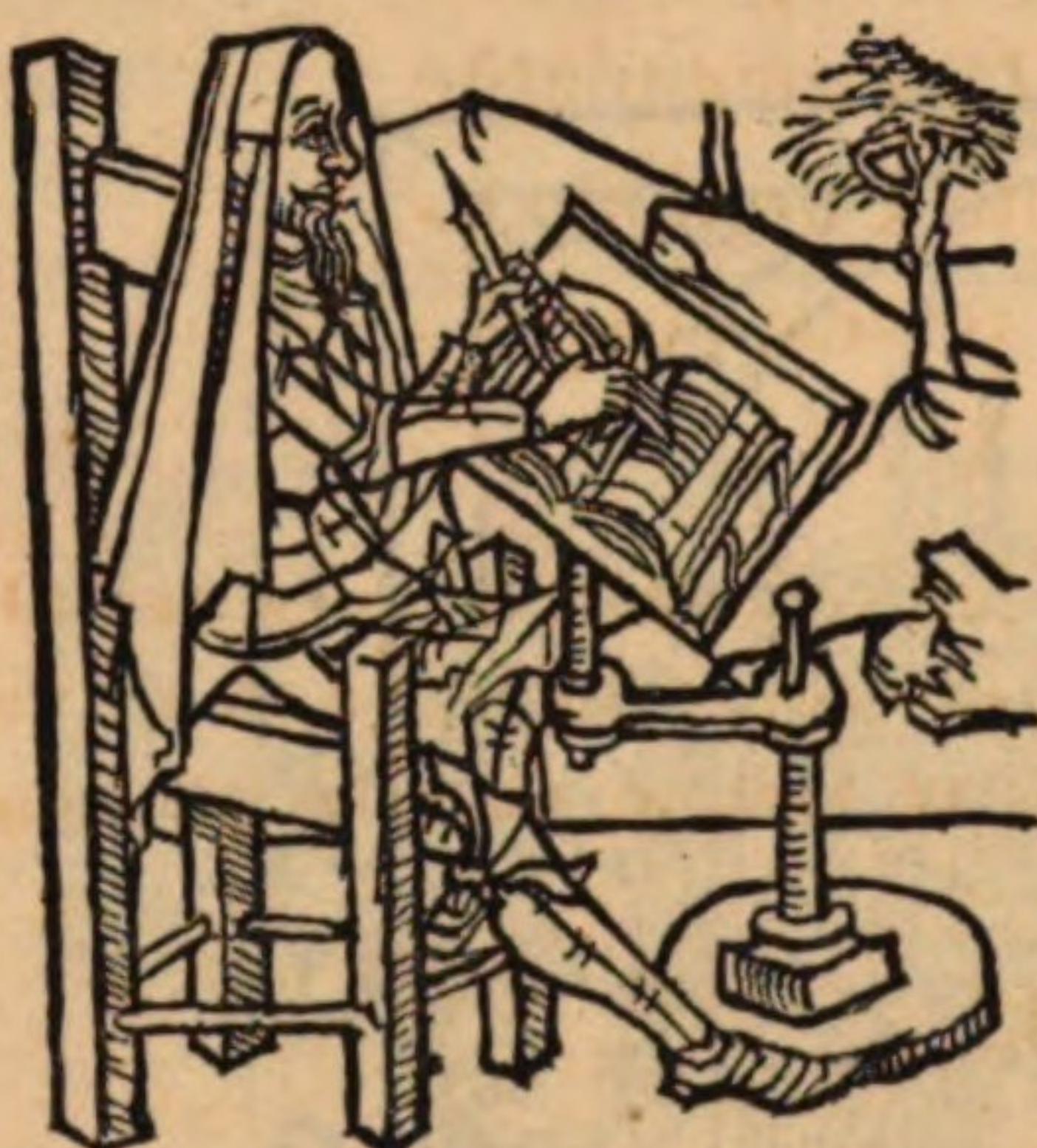
\* It is curious that this group of fighting soldiers is introduced, several times, within other letters, but in a less perfect and compact form: a practice by no means uncommon with the early printers—and which seems to be a conclusive demonstration that the component parts were formed of wood. Indeed, there can be little doubt of all these capital initials being wooden and not metal types.



This first page of the Jewish war is surrounded by a border similar to that which has been already described, at p. 104 ante. The lxxvijth and last chapter of the viith and last book of the Jewish war, terminates with the following subscription beneath:

**Explicit hystoria flauij iosephi de iuda  
ico bello feliciter**

But before we close this description, we may make good our promise of introducing to the reader's particular attention the scribe mentioned at p. 106 ante. He is the first here arranged; accompanied by another, of which this impression furnishes, comparatively, but few specimens.



Although it is evident, from much of the margins being cut, that the present copy is far from being in its original size, yet the lover of fine ancient printing will seldom see a volume of nobler dimensions, or in finer condition, than the one here described. I should conjecture, from a full consideration of every particular feature observable in the typography of this edition, that it is of a date not earlier than 1480; although it be without signatures, catchwords, and numerals. This copy is handsomely bound in blue morocco.



274. JUSTINUS. *Printed by Jenson. Venice.*  
1470. Quarto.

EDITIO PRINCEPS. The collector of the early pieces of the celebrated printer of this Edition, need not lament the want of any other specimen of his press, if he be fortunate enough to possess the present rare and very beautiful production of it. De Bure and La Serna Santander have been sufficiently brief and superficial in their respective descriptions; or rather, the latter has only copied the former. It begins thus, on the recto of the first leaf, without any prefix:

VM MVLTIV EX ROMANIS  
etiam consularis dignitatis uiri res  
romanas græco pegrinoq; sermōe  
in historiā cōtulissēt: seu æmulatōe  
gloriæ: seu uarietate & nouitate o-  
peris delectatus uir priscæ eloquē-  
&c. &c. &c.

A full page has 30 lines. The volume contains 140 leaves, according to the pencil numbers of the present copy. On the recto of the 140th, after the two concluding lines of text, we read the following colophon:

.FINIS.

Historias ueteres peregrinaq; gesta reuoluo  
Iustinus. lege me: sum trogus ipse breuis.  
Me gallus ueneta Ienson Nicolaus in urbe  
Formauit: Mauro principe Christophoro.

IVSTINI HISTORICI CLARISSIMI IN  
TROGI POMPEII HISTORIAS LIBER  
XLIIII. FELICITER EXPLICIT.

.M.CCCC.LXX.

The titles to the several books are uniformly printed in roman capitals. It is perhaps needless to add, that there are neither catchwords,



signatures, nor numerals. To this bibliographical description of the present very estimable impression, I shall add the following notice from my *Introd. to the Classics*, vol. ii. p. 14. 'At Dr. Mead's sale, (*Bibl. Mead*, p. 219, n°. 1611) a copy of it was purchased for 3*l.* 3*s.*: at Dr. Askew's sale, *Bibl. Askev.* n°. 2109, for 13*l.* 13*s.*; at the Pinelli sale, *Bibl. Pinell.* n°. 7692, edit. 1789, for 18*l.* 17*s.* 6*d.*; and at Mr. Paris's sale, *Bibl. Paris.* n°. 529, for 31*l.* 10*s.*: so surprisingly has its value increased. In the *Bibl. Smith*, p. 250-1 there are two copies of this Editio princeps; the latter, perhaps unique, printed UPON VELLUM:\* it is now in his Majesty's Library.' (Then follows the notice of the present copy) 'A very beautiful one is in the Cracherode collection. See too *Bibl. Reviczka. Suppl.* p. 10: *Bibl. Harleian*, vol. i. n°. 4736; *Bibl. Crevenn.* vol. iv. n°. 5828; *Bibl. Choisi de M. L. P.* n°. 1011;† *Bibl. Mason*, pt. ii. n°. 321, &c. &c. This impression is usually described as a *Folio*; but the *Bibl. Crevenn.* justly informs us that the horizontal water-marks clearly denote it to be a *Quarto*.

The present copy is clean and very large, but the paper is uniformly tawny. It is bound in red-morocco.

275. JUSTINUS. *Printed by Ulric Han. Without Date. Folio.*

This rare and valuable edition is unquestionably the production of Ulric Han's press; and is printed by him in his middle-size roman type. We will first give a brief, but sufficiently particular, description of it. On the recto of the first leaf:

Iustini historici politissimi Epitoma in  
Trogi Pōpei historias pemiū incipit.

Vom multi ex romanis etiā consu-  
laris dignitatis uiri res romanas  
greco: pegrino sermone ī historias  
contulissent: seu emulatione glorie:

\* It is probably UNIQUE; as neither De Bure nor Brunet notice another. *Bibliogr. Instruct.* vol. v. p. 254-5; *Manuel du Libraire*, vol. i. p. 604.

† Published in 8vo. at Lyons, 1791; a very judicious and valuable Catalogue of Books! *Ibid.*



seu uarietate : & nouitate operis de-  
lectat<sup>9</sup> uir prisce eloquētie Trogus  
&c. &c. &c.

A full page has 32 lines; and the volume contains 138 leaves, according to the pencil numerals of the present copy. After the 12th line of text, on the recto of the last leaf, we read this colophon :

Anser Tarpeii custos Iouis : unde : ꝑ alis  
Constreperes : Gall<sup>9</sup> decidit : Vltor adest.  
Vdalricus Gallus : ne quem poscātur in usū  
Edocuit pennis nil opus esse tuis.  
Imprimit ille die : quantū non scribitur anno  
Ingenio : haud noceas : omnia uincit homo.

Bibliographers differ about the date of this edition: Maittaire, vol. i. p. 292, De Bure, *Bibl. Instruct.* vol. v. n<sup>o</sup>. 4330, and Ernesti, *Fabric. Bibl. Lat.* vol. iii. p. 62, supposed it to have been printed in 1470; Panzer, vol. ii. p. 422, in the year 1470 or 1471; Laire, *Spec. Hist. Typog. Rom.* p. 134, note e, in 1469; and Audiffredi, *Edit. Rom.* p. 69, in 1471. Campanus is said to have been the editor of it: if so, it was probably printed before the year 1472. It appears that Campanus quitted Rome on the 22d of March 1471; but whether he was, or was not, at Rome, when Han printed the work, the colophon is no conclusive demonstration. The colophon alone, says Audiffredi, ought not peremptorily to decide the question; and fix the date of the work according to the conjecture of Laire. The Bipont Editors, who style this impression 'Editio Princeps,' speak of it as a rare and elegant production; and, till inspected by themselves, they do not suppose it to have been examined by any editor of Justin. It has many readings (say they) conformable to those of the editions of Jenson and Sweynheym and Pannartz; and contains many valuable and sagacious ones peculiar to itself. A number of specimens are then given by them, of these different readings; which the reader will see in the Bipont edition of 1802, p. xiv-xv. The preceding observations are taken from the *Introd. to the Classics*, vol. ii. p. 14-15.

It is probable therefore that this is the SECOND Impression of Justin. The typographical execution is not very beautiful; the lines



being, in general, rather irregular: but the present is a fair and most desirable copy (although a little crompt) of an impression, which cannot fail to be coveted by discerning collectors. It is bound in blue morocco.

276. JUSTINUS. *Printed by Sweynheym and Pannartz. Rome. 1472. Folio.*

This is an uncommonly rare edition, of which Audiffredi never saw a copy. According to the same authority, it is much scarcer than the preceding or subsequent one (although De Bure says the contrary), and is preferred by learned men to either. The copy of this impression in the *Bibl. Smith.* p. ccli was the only one seen by Audiffredi in any catalogue. This observation is selected from the *Introd. to the Classics*, vol. ii. p. 15-16. It is questionable whether De Bure, *Bibliogr. Instruct.* vol. v. n°. 4331, ever saw this impression; as he unites that of Florus with it: an error which has been corrected at p. 30, ante. The colophonic verses, given by this latter authority, are, I suspect, a mere copy of the same from the *Bibl. Smith. ibid.* De Bure is evidently wrong in his deduction respecting its not being so rare as the impressions of Jenson and Ulric Han. Santander also appears to have merely copied De Bure; although he has properly corrected the error of Florus being united with it. He states that Laire, *Index Libror.* vol. i. p. 279, n°. 30, had seen three copies of this edition; each of which wanted the Florus: so that the error committed by this latter bibliographer, in his *Spec. Hist. Typog. Rom.* p. 179, note f, and of which Audiffredi, *Edit. Rom.* p. 98, has taken such severe notice, is amply compensated. Brunet ought to have spoken more decidedly upon this point.\* His notice of this Roman impression is jejune in the extreme. *Manuel du Libraire*, vol. i. p. 604-5.

The text of this very rare edition commences on the recto of the first leaf, thus:

Iustini historici politissimi Epitoma in  
Trogi Pōpei historias phemiū incipit.

\* Gronovius, in his edition of 1760, informs us he saw two copies of this edition, and that neither of them contained Florus. See Panzer, vol. ii. p. 431: whose account is copied verbatim by the Bipont Editors. The authorities referred to by Panzer, do not justify him in adding FLORUS to the above impression. *Introd. to the Classics*, vol. ii. p. 16, note.



Vom multi ex romanis etiā cōsularis dignitatis  
uiri res romanas greco : pegrinoq; sermone in  
historias cōtulissent : seu emulatione glorie : seu  
uarietate : & nouitate opis delectatus uir prisce  
eloquentie Trogus Pompeius grecas : & totius  
&c. &c. &c.

A full page contains 38 lines. The XLIII<sup>th</sup> and last book ends on  
the reverse of the 92<sup>nd</sup> and last leaf : beneath which we have the fol-  
lowing well known verses :

Aspicis illustris lector quicunq; libellos  
Si cupis artificum nomina nosse : lege.  
Aspera ridebis cognomina teutona : forsan  
Mitiget ars musis inscia uerba uirum.  
Cōradus suueynheym : Arnoldus pānartzq; magistri  
Rome impresserunt talia multa simul.

M . CCCC . LXXII.

die xxvi. Septembris

The present copy is rather soiled, but is of tolerably fair amplitude.  
In green morocco binding.

277. JUSTINUS. *Without Date, Place, or Name  
of Printer.* Folio.

It is difficult to assign a correct date to the present impression ;  
although, from its having signatures, and from its general appearance,  
I should suppose it to have been executed not much earlier than 1480.  
It is evidently a different edition from either of those noticed in Panzer,  
at p. 149 and 455 of his 1<sup>st</sup> volume.

It begins thus, on the recto of the first leaf, sign. a :

IVSTINI HISTORICI CLARISSIMI IN  
TROGI POMPEII HISTORIAS EXOR  
DIVM.



c VM MVLTl EX ROMANIS ETIAM  
consularis dignitatis uiri res romanas græco pe  
regrinoq; sermone in historiam cōtulissent: seu  
æmulatiōe gloriæ: seu uarietate & nouitate ope  
&c. &c. &c.

At bottom of the same page begins the title to the first book, in which the word HISTNRIAS is erroneously put for HISTORIAS. On the reverse of the first leaf begins the text. A full page has 36 lines. The signatures run from *a* to *m* in eights: *m* having six, and *n* nine leaves. At bottom of *n* ix, reverse, we read the conclusion of the text thus, without any addition of imprint;

ctā ī formā prouinciæ redegit. FINIS.

There is, at the first glance, a similarity between the types of this impression and those of Plato de Benedictis; vide p. 38, ante. But however neat may be the execution of the printing, it is certainly inferior in elegance to that of the last mentioned printer. The lines are, frequently, very irregular. Whether it be a production of the Brescia press, I cannot satisfactorily determine; but incline to think not. The volume contains 102 leaves. A beautiful copy, in russia binding.

278. JUSTINUS ET FLORUS. *Without Date, Place, or Name of Printer.*

To this impression is appended the text of FLORUS; which latter has been briefly described at p. 35 ante. The text of Justin begins on sign. a ii recto, and ends on h ii reverse. The page is a very full one, by the lines being both numerous and long. The letter is a neat Roman. There are neither numerals nor catchwords. The titles are in capitals. On the reverse of h ii we read the conclusion, thus:

Iustini historici uiri clarissimi epithomatum in Trogi  
Pompeii historias liber .XLIIII. & ultimus feliciter finit.

A neat copy, in calf binding. This impression is probably not of an earlier date than 1490.



279. JUVENALIS. *Without Place, or Name of Printer.* 1470. Quarto.

EDITIO PRINCEPS. It may be almost positively affirmed that neither Maittaire nor Ruperti ever saw a copy of this impression. The latter, from the title which he prefixes to his supposed earliest impression—and from his concluding it to have been printed at Rome—is clearly speaking of one of the following editions. Panzer seems to be indebted entirely to De Bure; vol. iii. p. 372-3. *Annal. Typog.* vol. iv. p. 3. Both De Bure and Count Reviczky are justly of opinion that this very rare volume came from the press of Vindelin de Spira.

It commences thus, without any prefix, on the recto of the first leaf:

EMPER EGO AVDITOR TAN  
tum nunquam ne reponam?  
Vexatus totiens rauci theseide codri?  
Impuē ergo mihi recitauerit ille togatas?  
Hic elegos impune diem consumpserit ingens  
Telephus? aut summi plena iam margine libri:  
Scriptus: & in tergo nec dum finitus orestes?  
Nota magis nulli domus est sua: q̄ mihi lucus  
Martis: & poliis uicinum rupibus antrum  
    &c. &c. &c.

In the present copy, this first page has an ancient illumination. A full page contains 30 lines or verses. There are no titles to the several satires. For the sake of gratifying the curious in collations of ancient impressions, I subjoin the first 32 verses of the celebrated Xth Satire; with a few unimportant Various Readings from the four subsequent editions:

Mnibus in terris quę sunt a gadibus usq;  
Auroram & gangem: pauci dignoscere<sup>1</sup> possunt  
Vera bona: atq; illis multum diuersa remota  
Erroris nebula. quid ratione timemus

<sup>1</sup> 'discernere' in each of the following impressions.



A ut cupimus ? quid tam dextro pede concipis ; <sup>1</sup> ut te  
 C onatus non peniteat : uotiq; peracti ?  
 E uertere domos totas optantibus ipsis.  
 D ii <sup>2</sup> faciles nocitura toga : nocitura petuntur  
 M ilitia : & torrens dicendi copia multis  
 E t sua mortifera est facundia : uiribus ille  
 C ōfusus periit : <sup>3</sup> admirandisq; lacertis  
 S ed plures nimia congesta pecunia cura  
 S trangulat : & cuncta <sup>4</sup> exupans patrimonia census.  
 Q ūto delphinis balnea britanica maior  
 T emporibus diris igitur iussuq; neronis  
 L onginum <sup>5</sup> & magnos senecę prediuitis ortos  
 C lausit. & egregias lateranorum obsidet p̄des  
 T ota cohors : rarus <sup>6</sup> uenit incoenacula miles.  
 P auca licet portes argenti uascula puri :  
 N octe iter ingressus gladium cunctumq; <sup>7</sup> timebis  
 E t mote ad lunam tripidabis <sup>8</sup> arundinis umbram.  
 C antabit uacuu coram latrone uiator.  
 P rima fere uota : & cunctis <sup>9</sup> notissima templis  
 D iuitie crescant ut opes : ut maxima toto  
 N ostra sit archa foro : sed nulla aconita bibuntur\*  
 F ictilibus : tunc illa, cum <sup>10</sup> poculā sūmes  
 G ēmata : & lato setinum <sup>11</sup> ardebit in auro

<sup>1</sup> 'concupis' in the following ones—with the exception of the Brescia edition.

<sup>2</sup> 'Di' in the three following—after the Brescia edition.

<sup>3</sup> 'perit' in Ulric Han's edition.

<sup>4</sup> 'concta'—Brescia edition.

<sup>5</sup> 'Longium' in the edition following the Brescia.

<sup>6</sup> 'ratus' in the edition following the Brescia.

<sup>7</sup> 'contumque' in all the following ones.

<sup>8</sup> 'trepidabis'—in all the following ones.

<sup>9</sup> 'conctis'—Brescia edit.

\* sic for 'bibuntur.'

<sup>10</sup> 'time' inserted before 'cum'—in each of the following editions : in Ulric Han's, the verse concludes with 'sumas.'

<sup>11</sup> 'sentinum' in the three editions following the Brescia.



I am ne igitur laudas :<sup>1</sup> quod de sapientibus alter  
 R idebat : quotiens\* alimine mouerat unum  
 P rotuleratq; pedem flebat contrarius alter ?  
 S ed facilis cuius rigidi censura cachini  
 M irandum est unde ille oculis suffecerit humor.

It only remains to observe, that on the recto of the 71st and last leaf, we have the following colophon—after the 25th line or verse :

Iuuenalis Aquinaris sathirarum  
 liber ultimus foeliciter explicit

M. CCCC. LXX.

This copy of one of the rarest volumes of the ancient Classics, although the margins of it are occasionally written upon, is in sound condition ; and is bound in red morocco.

280. JUVENALIS. *Printed by Ulric Han. Without Date, or Place. Quarto.*

This edition is of equal rarity with the preceding one, and may probably be of the same, if not of earlier, antiquity. Laire gratuitously assigns the date of 1469 to it ; and Ruperti, who had never seen it, but wished a careful collation to be made of it, seems inclined to give it chronological precedence to every other impression. Bibliographers have mentioned it as being printed with PERSIUS ; but Audiffredi has properly doubted the truth of this position. It is, indeed, an erroneous one ; for, in the first place, if PERSIUS had been printed with it, the colophonic verses would have terminated the text of this latter poet, and not of Juvenal ; whereas they are printed at the close of Juvenal : and, in the second place, the Persius which Ulric Han did print, contains titles throughout, in capital letters : vide post. Art. ' PERSIUS'. The present impression has no titles whatever to the several Satires.

We may now give a brief, but correct, account of this uncommon volume. On the recto of the first leaf, without any prefix, we read as follows :

<sup>1</sup> ' laudes' in the following ones.      \* Sic—for ' quotiens.'



Emper ergo\* auditor tātum : nūq̃  
ne reponam ?

Vexatus totiens rauci theseide  
codri.

Impune ergo mihi recitauerit ille  
togatas ?

Hic elegos impune diem consumpserit ingens

Thelephus ? aut sūma plena iam margine libri

Scriptus : & intergo nec dum finitus Orestes :

Nota magis nulli domus est sua : q̃ mihi lucus

Martis : & eoliis uicinum rupibus antrum

Vulcani : quid agāt uenti : quas torqueat umbras

&c. &c. &c.

There are 11 lines beneath. A full page contains 25 lines. A small letter is inserted in the space where the large capital initial should be introduced. On the recto of the 78th leaf, we read the conclusion of the poet, and the colophon of the printer, as follows :

Signorum comitem | castrorūq; era merentem.

Quāuis iam tremulus capiat p̃r: hūc labor equus

Prouehit | & pulchro reddit sua dona labori.

Ipsius certe ducis hoc referre uidetur.

Vt qui fortis erit sit & felicissimus idem.

Vt leti faleris omnes | & torquibus omnes.

FINIS.

Anser Tarpei custos Iouis : unde q̃ alis

Constreperes : Gall⁹ decedit ; Vltor adest

Vdalricus Gallus : ne quem poscant in usum

Edocuit pennis nil opus esse tuis.

Imprimit ille die : quantū non scribitur anno

Ingenio haud noceas : omnia uincit homo.

On the recto of the 79th and last leaf, is the register in 17 lines.

\* Sic.



The reader may consult the brief notices in Laire's *Spec. Hist. Typog. Rom.* p. 135; Audiffredi, *Edit. Rom.* p. 39-40; Ruperti, *edit. Juvenal.* vol. i. p. CLXV: and *Bibl. Askev.* n°. 2112. Panzer is concise but correct: *Annal. Typog.* vol. ii. p. 415. The present copy has been cleaned with great care by the late well known Roger Payne, and is bound by the same distinguished binder, in a very tasteful manner, in olive-colour morocco binding.

281. JUVENALIS ET PERSIUS. *Printed at Brescia.*  
*Without Date. Folio.*

When the reader is informed, on the authority of Audiffredi, that 'neither Quirini, Fabricius, Ernesti, De Bure, Morelli, Denis, nor the Dictionnaire Bibliographique (1791) make mention of this edition, he is prepared to believe it to be of extreme rarity. As the early Brescia books are, generally, of very uncommon occurrence, there can be no doubt respecting the scarcity of the present volume. It is unquestionably rarer than any impression of Juvenal and Persius; and may, probably, be of equal antiquity with either of the preceding ones. Nor should I perhaps be accused of much temerity, if I called it the earliest production of the Brescia press. It is certainly printed in the same character with which Ferrandus executed the Lucretius of the supposed date of 1473 (vide post.); but there is a freshness and elegance of typography about the present work, which are wanting in the latter: the letters of the present are, comparatively, in a much more perfect form.\* The ensuing description of it may be acceptable to the curious. It begins thus, on the recto of the first leaf:

EMPER ego auditor tantum?

nunquam ne reponam

V exatus totiens rauci Thesei

de Codri?

I mpune ergo mihi recitauerit

ille togatas?

H ic elegos? impune diem consumerit ingens

\* The e, intended for a diphthong one, having an inverted comma beneath, is perfect in this impression; but in the Lucretius of 1473; this inverted comma has been broken off; and such diphthong is, I believe, no where visible in the copy of this latter work in the present Collection.



T helephus aut summi plena iam margine libri  
 S criptus & in tergo necdum finitus Orestes ?  
 N ota magis nulli domus est sua : q̄ mihi lucus  
 N artis : & Aeolis uicinum rupibus antrum  
 V ulcani : qd agant uenti : quas torqueat umbras  
 &c. &c. &c.

A full page has 32 lines. On the reverse of the 58th leaf, we read the conclusion of Juvenal, thus :

Quāuis iā tremulus captat pater hūc labor equus  
 P rouehit : & pulchro reddit sua dona labori.  
 I psius certe ducis hoc referre uidetur  
 V t qui fortis erit sit & felicissimus idem.  
 V t lēti phaleris omnes : & torquibus omnes.

FINIS.

On the recto of the ensuing leaf, Persius begins as follows:

Auli Flacci Persii satyra prima.

Ec fonte labra prolui caballino.  
 Nec imbicipiti somniasse parnasso  
 Memini me ut repente sic poeta prodirē  
 E liconiadas : pallidamque pirenem.  
 I llis relinquo : quorum imagines lambunt  
 H edere sequaces. At ipse semipaganus  
 A d sacra uatum carmen affero nostrum :  
 Quis expediuit psitaco suum cherae :  
 &c. &c. &c.

A full page comprehends 34 lines. On the reverse of the 10th leaf (forming the 68th from the beginning of the volume,) we read thus :

R em duplica : feci iā triplex : iam mihi quarto  
 I am decies redit in rugam depinge ubi sistam.  
 I nuentus chrisippe tui finitor acerui.

( ) ∴ FINIS ∴ ( ) . BRIXIE.



There are neither numerals, signatures, nor catchwords. The paper is firm and well manufactured, and the edition appears to be printed after the model of the first of 1470. It is however, as the few various readings at p. 116 may denote, taken from a different MS. La Serna Santander, Ruperti, and Fournier, each make mention of the Brescia edition of 1473—'jubente Petro de Villa;'<sup>\*</sup> but were ignorant of the present one. It is briefly described by Brunet, but evidently on the exclusive authority of Audiffredi; to whom, alone, Panzer refers his reader. See *Edit. Juvenal*, 1801, vol. i. p. CLXV.; *Dict. Bibliogr. Choisi*, vol. iii. p. 79; *Dict. Portatif. de Bibliographie*, 1809, p. 286; *Manuel du Libraire*, vol. i. p. 610; *Annal. Typog.* vol. iv. p. 264. Audiffredi, *Edit. Ital.* p. 199. The present beautiful copy of this very rare edition is sumptuously bound in blue morocco.

282. JUVENALIS ET PERSIUS. *Without Date,*  
*Place, or Name of Printer. Folio.*

It is perhaps impossible to determine with accuracy the priority of this or the following impression. One thing is easily ascertained; they are each a copy of the other: and probably, from the rude, singular, and strange appearance of the type of the present impression, it may be an anterior production. The paper is very thin, and wretchedly manufactured. Audiffredi, *Edit. Rom.* p. 414, evidently notices a different† impression of PERSIUS; which he conjectures to have been executed at Rome: but nothing can be advanced with certainty upon the place and period of the printing of this volume. Panzer, from the references in his ivth volume, p. 149, also appears to have been a stranger to it.

\* What Ruperti says of this Brescia edition of 1473, may, in all probability, apply to the one above described. 'Hæc quoque editio nondum a quoquam, quod sciam, conlata est. Describitur quidem in *Specim. Literar. Brixienis*, pt. i. p. 125, sqq. sed non ita, ut criticum ejus usum inde cognoscere liceat.' The best description of the Brescia edition of 1473, containing only 60 leaves, may be found in the *Catalogue Raisonné de Crevenin.* of 1775; vol. iii. p. 242; and not in the sale catalogue, as referred to by La Serna Santander. I have examined the work referred to by Ruperti, and find the inference drawn by him to be just; but an impression of Persius alone, seems there described, at p. 127.

† Notwithstanding, the edition mentioned by Audiffredi had also the peculiarity of having occasionally Gothic capitals; but the edition described by him has 36 lines. It must therefore be a different one.



It begins thus, on the recto of the first leaf:

Iunii Iuuenalis aquinatis liber primus.

EMPER EGO AVDITOR:

tantum: nunq̄ ne reponam:

s Vexatus tociens rauci theseide codri:

Impune ergo mihi recitauerit ille  
togatas.

Hic elegos: impune diem consumpse-  
rit ingens.

Thelephus: aut summi plena iam margine libri

Scriptus: & in tergo: nec dum finitus horestes.

&c. &c. &c.

A full page contains 38 lines. The Satires have no titles, and end on the reverse of the 51st and last leaf, as follows:

Vt qui fortis erit sic & felicissimus idem.

Vt læti phaleris omnes: & torquibus omnes.

On the recto of the ensuing leaf, the text of PERSIUS begins as follows:

Auli Flacci Persii Satyra prima.

Ec fonte labra prolui caballino.

n Nec in bicipiti somniasse parnasso

Memini: ut repente sic poeta redirem

Eliconiadas: pallidamq; pirenem.

Illis relinquo: quorum imagines lambunt

&c. &c. &c.

The second Satire begins thus:

Satyra secunda.

o Curas hominū. quantū in rebo inane est.

Quis leget hæc? min tu istd' ais? nēo hercl'e. nēo?

Vel duo: uel nemo. turpe & miserabile: quare?

Nę mihi pollydamas & troadas labeonem

&c. &c. &c.



As before, a full page contains 38 lines. The text ends on the reverse of the 9th leaf from its commencement, thus :

Iam decies reddit in rugas : depinge ubi sistam  
Inuentus crisyppe tui finitor acerui.

This may probably be the second impression of Persius. The present is a large, but dingy copy : bound in old red morocco.

283. JUVENALIS ET PERSIUS. *Without Date,*  
*Place, or Name of Printer.* Folio.

This is the impression, the types of which, in the *Cat. de la Valliere*, vol. ii. n°. 2523, are erroneously assimilated to those in the DECOR PUELLARUM printed by Jenson. A cursory glance upon the two works will shew the fallacy of this conclusion. The present edition is rare, elegantly executed, and was probably printed at Venice. The types are clear, and appear to be new : but they differ somewhat from those of the Spiras, Jenson, Valdarfer, and S. De Colonia.

The first page presents us with the commencement of Juvenal, as follows :

Iunii Iuuenalis aquinatis liber primus.

EMPER EGO AVDITOR  
tantum : nunquam ne reponam ?  
V exatus totiens rauci theseide codri ?  
I mpune ergo mihi recitauerit ille to-  
gatas ?  
H ic elegos : impune diem consumpse-  
rit ingens

T helephus : aut summi plena iam margine libri

S criptus : et in tergo : nec dum finitus horestes.

&c. &c. &c.

A full page has 32 lines. The text of Juvenal terminates on the recto of fol. 61 : the reverse is blank. The PERSIUS begins precisely like the preceding edition, with the exception of a few literal alterations



or varieties: thus, the first verse in the second satire is printed as follows —

o Curas hominum. ω. \* quantum in rebus inane est.

The second verse runs thus:

Q uis leget hęc? min tu istd' ais? nēo hercul'e. nemo?

The Persius concludes on the recto of the 11th and last leaf from its commencement, thus:

I am decies redit in rugas: depinge ubi sistam

I nuentus crisyppe tui finitor acerui.

The reverse is blank. This, or the preceding one, I apprehend to be the impression of which Ruperti thus observes: 'Ex interna autem indole huius editionis probabile fit, eam non a viro docto curatam, sed a typographo e libro MSto. eoque bonae, quamvis non optinae, notae cum omnibus librariorum peccatis ductam esse, adeoque Codicis scripti auctoritatem obtinere.' Edit. Juvenalis, vol. i. CLXIV. As this, and the immediately preceding impression, contain, as far as I have had an opportunity of inspecting both, the same text, I conclude the criticism of Ruperti to be applicable to either.

The present is rather an indifferent copy; in red morocco binding.

284. JUVENALIS ET PERSIUS. *Without Date,*  
*Place, or Name of Printer. Folio.*

This is evidently a reprint of the preceding: page for page, and line for line, by the same printer. The contractions are less numerous, but the types and text are the same. The description of the preceding will therefore, suffice for an account of the present one. The first page of the text of Juvenal is here classically illuminated. A beautiful copy; in russia binding.

\* In the preceding impression there is a space left for the insertion of this Greek character: evidently from the printer not being in possession of any. From the ω, in the above impression, I am decidedly of opinion that the edition was printed at Venice.



285. SABINUS. PARADOXA IN IUVENALEM. *Printed by Sachsel and Golsch. Rome. 1474. Folio.*

This very rare impression of the labours of SABINUS upon Juvenal, is described in a very interesting manner by Audiffredi. Sabinus and Calderinus were the rival Commentators upon the poet; and the former tells us, in his second brief epistle to Perottus, that he had stolen nothing from Calderinus—but, on the contrary, that the latter had probably been indebted to himself. Such as they are, he wishes his ‘paradoxes’ to appear.

—————Q Vin impressoribus opus me  
um cōmittendū censui ut poma quæ ille ex agris meis  
surripuisset omnibus paterent &c.

This is the language of his second Epistle. But we may describe the volume particularly.

On the recto of the first leaf we read the first epistle, with the following prefix :

Ad Reuerendum D. Nicolaū Perottum Pōt. SyPonti-  
num p A. Sabinū Poe. Lau. paradoxa in Juuenali  
incipiūt feliciter.

On the reverse is another (but much briefer) epistle to the same character. On the recto of the 2d and following leaf, the commencement of the commentary upon the first line of the first Satire, is thus :

Emper ego | Non possum nō mirari pater op  
time istius Cornuti quem ais negligentiam  
qui Iuuenalem uult alios dum de se loquitur  
reprehendentē nā huius hereseos p̄ceptores  
nē intelligendo faciunt ut nihil intellegant  
& ex insanis auditores prorsus stultos faciūt  
&c. &c. &c.

A full page contains 39 lines. On the recto of the 125th and last leaf, Sabinus thus takes leave of his patron. ‘Multa Reuerende domine



omisisse uideor quæ aliis utilia forte uiderentur. In omni hac Iuuenalis expositiōe aliis superflua & cognita: Itaque cum omnibus placere uix aliquis undique possit ac satisfacere ipsorum uotis: ueniam mihi dandam spero qui iis morem gerendum censui quorum uota perspecta fuerūt & id quod ignorabant multo ante cognitum in quibus ut erudirem hæc mihi uisa sunt scribenda. Paternitati autem tuæ ideo directa sunt quia tempestate nostra studiosiorē diligentiorēque existimaui neminem quique poetarum maiestatem magis coleret & intelligeret mihi nusquam uisus est. Vale.' Beneath, we read as follows:

. FINIS .

¶ Per. A.C.N.Q. Virinum Sabinum: Paradoxa In Iuuenali. Ad Nicolaum Peroctum Pontificem Sypontinum finiunt.

On the reverse, at top, the imprint, in seven lines (given by Audiffredi in like number) is thus:

¶ Paradoxa hæc super diui Iuuenalis libro In. alma Vrbe Roma Impressa sunt totius orbis terrarum Regina olim & Imperatrice arte maxima atq; ingenio dignissimorum Impressorum: Georgii Sachsel de Reichenhal & Bartholomei Golsch de Hohenbart Clericoꝝ. Anno domini Millesimo quadringentesimo septuagesimoquarto. die uero. IX. Mensis Augusti. Pontificatu uero SIXTI diuina puidencia pape. IIII. anno eius. III.

Sequit̃ tabula folioꝝ et que libet riga 9tinet unū qn ternionē.

The 'rigæ,\* or gatherings, are 14 in number. Speaking of the Commentaries of Calderinus and Sabinus, Ruperti remarks—'Non carent illi docta subtilitate, temporibus, quibus vulgati sunt, condonanda; sed iudicii sensusque elegantiam fere desideres.' *Edit. Juvenal*; vol. i. p. CLXVII. Both Panzer and Brunet appear to have overlooked this volume: indeed the typographical productions of Sachsel and Golsch are rare. The present fine copy of this work is bound in red morocco. Consult the *Edit. Rom.* p. 159-160.

\* Strictly, a ridge: but see the *Glossarium Manuale* compiled from Du Fresne, Du Cange, and Charpentier, vol. v. p. 732.



286. JUVENALIS. *Printed by G. Wolff and Thielmann Kerver. Paris. 1498. Quarto.*

This is one of the prettiest volumes of the early Parisian press with which I am acquainted. Wolff began to print in the gothic type, and appears to have put forth his earliest specimen in 1489: Kerver was a distinguished printer of Missals and Rituals, and his name rarely appears to any production printed in the roman character. His first performance is of a date only one year earlier than the present one; and it is to be regretted that we have not more impressions of valuable works exhibiting an early Parisian type like the present; which is so much superior to that of Gering, Crantz, and Friburger, and of so very uncommon occurrence before the year 1500.

On the recto of the first leaf we read as follows:

Decii Iunii Iuuenalis Aquinatis

Satyra prima.

**S** Emper ego auditor tantū : nunq̃ne reponā :  
Vexatus totiens rauci theseide codri ?

Impune ergo mihi recitauerit ille togatas ?

Hic elegos ? impune diem consumpserit ingens

&c. &c. &c.

A full page has 23 lines: widely, but not inelegantly, spaced or arranged. The signature a ii is not marked, but seven leaves are appropriated to a. On the recto of the eighth leaf begins b i: b to i inclusively, in eights: k, six; l seven. The second and fourth leaf of each signature is never designated by the letter. There are running titles. On the reverse of l vij we have the colophon, thus:

Satyræ Decii Iunii Iuuenalis nuper diligenter recogni-  
tæ Parrhisiis ipressæ Opera magistri Georgii Vuolff  
Thielmāniq; keruer finem cepere Anno salutis. Mil-  
lesimo, quadringentesimo. Nonagesimo octauo. Ter-  
tio Idus Februarii.

Panzer, vol. ii. p. 323, refers only to Maittaire, vol. i. p. 663. The very superficial index of Chevillier prevents me from ascertaining



whether this volume be noticed in his history of the Parisian press. The present copy is rather soiled : bound in old red morocco.

287. LIVIUS. DECADES TRES. *Printed by Sweynheym and Pannartz. Rome. Supposed to have been executed in 1469. Folio. 2 vols.*

EDITIO PRINCEPS. The question now seems to be at rest respecting the chronological priority of the present to the two succeeding impressions. Even without the aid of Audiffredi's elaborate discussion, it is presumed that, from the ensuing observations, the precedence of the Roman edition, from the press of Sweynheym and Pannartz, is satisfactorily demonstrated. Gronovius was among the earliest critics who contended for the priority of the present impression ; but Fabricius, *Bibl. Lat. lib. i. cap. 11*, in assenting to the remark, erroneously assigned the date of 1470 to the printing of the book—but for this he has been censured by Quirini, and corrected by Ernesti. Maittaire, *Annal. Typog. vol. i. p. 283*, note 1, judiciously supposed the edition to have been executed in 1469 ; as Vindelin de Spira, in his impression of 1470, has incorporated the whole of the prefatory epistle of the Bishop of Aleria, which could not have been first printed at the Venetian press :—nor does Maittaire readily believe that these two impressions could have been published the same year. It would follow, therefore, that the present edition was printed in the year 1469. Drakenborch was of the same opinion, *Edit. Liv. 1738*.

Quirini is very full and satisfactory upon this point ; noticing the inference of Maittaire—but contending rather for the *possible* priority of Ulric Han's impression. He subjoins the entire epistle of the episcopal editor ; which epistle may also be found, under the date of Spira's impression, in the *Bibl. Spithiana, Appdx. p. LXXXII*. Consult Quirini *De Optimor. Scriptor. Edition. p. 148-160*. Laire in his *Spec. Hist. Typog. Rom. p. 160*, note *n*, supposed this Editio Princeps was printed in 1470 ; but in his *Index Libror. vol. i. p. 45-6*, he retracted this opinion—convinced, 'rationibus haud debilitatis' of Audiffredi, that the preceding year was more correctly the period of its execution. Audiffredi is copious and particular : observing properly, that the work is placed, in the memorable list noticed in *vol. i. p. 160-1*, among the latter ones of those said to have been printed in the year



1469. He adds, too, on the authority of the same list, that only 275 copies were struck off. *Edit. Rom.* p. 25-8. De Bure, *Bibliogr. Instruct.* vol. v. p. 524, is brief but exact; and La Serna Santander, *Dict. Bibliogr. Choisi*, vol. iii. p. 108, does not fail, as usual, tacitly to transcribe the labours of his predecessors. Fossi has well observed of it; calling it 'egregium typographicæ industriæ monumentum.' *Bibl. Magliabech.* vol. ii. col. 82. See also Panzer, *Annal. Typog.* vol. ii. p. 412-13. We now proceed to describe the impression itself: which, from its uniformity of arrangement, requires indeed but a summary description.

On the recto of the first leaf, without any title by way of prefix, commences the prefatory address of the editor, John Bishop of Aleria.

[F]austo ac felici solo tuā Vrbem Pater Beatissime  
Paule. II. Venete: Pont. Maxime: &c.

In this preface, Virgil and Pliny are thus mentioned before Livy:—  
'quorū reliquis de eorū laudibus loco alio seruatur oratio.' &c. The preface occupies two entire leaves; ending quite at bottom of the reverse of the second leaf. Then follow 20 leaves of Epitomes, or Abridgments, of the several books; including the Fragments of books. On the recto of the 23d, at top, without prefix, commences what may be called the proeme of the Historian; and, at bottom, the first four lines of the text. A full page contains 46 lines. The last line of text is on the recto of the last leaf, thus:

in biduū: ualitudinis causa: & per omnia Fora:  
Conciliabulaq; edixerunt.

Beneath, we read the six well known verses, as at p. 113 ante: beginning

Aspicias illustris lector quicunq; libellos

and the 7th and 8th thus:

Petrus cum fratre Francisco maximus ambo  
Huic operi optatam contribuere domum

This impression is undoubtedly one of the noblest publications of ancient classical literature. It displays a solidity of press work, a strength of paper, and an amplitude of margin, which give it a magnificent



appearance; and which cause these volumes to be numbered among the grandest books in the present Library. This copy may be said to be in the purest state of preservation; and is of such dimensions, that it measures  $16\frac{1}{8}$  inches in height, by  $11\frac{1}{4}$  in width. It is splendidly bound in red morocco.

The bibliographical world are well apprised of an unique and magnificent copy of this first Edition, UPON VELLUM, in the choice collection of Mr. James Edwards. It is in its original binding, with richly illuminated borders at the beginning of each of the three Decads; and from the Arms at the bottom of the first page of the history, these illuminations appear to have been done for R. BORGIA, nephew of Calixtus III<sup>d</sup>, who had been appointed by that Pope, Governor of the Monastery of Soubiaco, and Vice Chancellor of the Roman See. (Borgia afterwards assumed the purple under the well-known and execrated name of ALEXANDER VI.) Perhaps a more enviable treasure, in the form of an ancient classical volume, does not exist.

288. LIVIUS. DECADES TRES. *Printed by Vin-*  
*delin de Spira. Venice. 1470. Folio. 2 vols.*

De Bure is lavish in his commendation of the extreme beauty of this impression; which is here placed as the EDITIO SECUNDA—for reasons which will be assigned in the subsequent article. It is indeed a most magnificent production of the early Venetian press; but whether it be rarer than the preceding impression, which De Bure intimates, is very questionable. There can be no doubt of its being a reprint of it. The prefatory address of the Bishop of Aleria begins on the recto of the first leaf, without prefix, and concludes nearly at top of the recto of the third leaf. It is followed by the Abridgments or 'Epitomes' of the several books of the Historian, as before, in 21 leaves: ending with the number of chapters, in like manner. Then the prohemie of Livy on the recto of the 24th and following leaf. On the reverse of the same leaf, commences the text. A full page has 49 lines. There are, as in the first edition, no heads to the several books. The first volume contains 168 (pencil-numbered) leaves; ending on the reverse of the last. The second volume begins with the III<sup>d</sup> Decad on the recto of the first leaf, and concludes with the IV<sup>th</sup> on the recto of the 248th (pencil-numbered) leaf. On the reverse of fol. 247 the



text of the historian terminates; followed by the date of the printing, and 44 hexameter and pentameter verses;—the whole of which have been copied by De Bure; *Bibliogr. Instruct.* vol. v. p. 528-9: and by Fossi in the *Bibl. Magliabech.* vol. ii. col. 83. The date, and a few only of the succeeding verses, may be acceptable to the reader.

.M.CCCC.LXX.

P roderat haud multum Liui abs te scripta fuisse  
 Maxima si romę facta pari eloquio :  
 Q' seu desidiis : alio seu crimine quouis :  
 Siue & temporibus cuncta fere occiderant :  
 Q uęq; superfuerant opera : hęc tam rara uideri :  
 Vt pene ipsorum copia nulla for& :  
 E t Vindelino debebis tu quoq; formis  
 Egregie impressit has modo qui decadas :

Beneath, there are 4 verses—then, on the recto of the following leaf, 32: from which I extract these, as the more worthy of the bibliographer's attention :

Siue eius formam : siue alia aspicias.  
 I pse hanc effingit : polit hanc : atq; induit ipse :  
 Ipse anima tanq̃: sensibus instituit.  
 A n natos igitur seruanti cuncta putares  
 Te debere : hihil hęc opera eximia :  
 A dde q̃ & ppulchra effinxit : & optima : cunctis  
 Hoc etiam ut placeant : haec monumenta tua :  
 A tq; tot impressit : totum his iam possit in orbem  
 Diffundi atq; ęuum nomen in omne tuum.  
 &c. &c. &c.

How many copies of this splendid edition may be supposed, from these verses, to have been struck off, is a question not easily to be answered; but the inference is rather in favour of a large than a small impression. His Majesty possesses the beautiful copy which is described in the *Bibl. Smith*, p. CCLXXIII; and Mr. Knight was the



possessor of the splendid one from the Pinelli collection: *Bibl. Pinell.* vol. ii. n°. 2823. The late Duke de la Valliere possessed a copy of it UPON VELLUM; which was lent him during life, to be returned, on his death, to the public library at Lyons. The present copy, although large, is not of equal beauty and condition with the preceding and succeeding copies. It is bound in blue morocco.

289. LIVIUS. *DECADES TRES.* *Printed by Ulric Han. Rome. Without Date* Folio. 2 vols.

The reader has been led to require some reasons for placing this impression in its present order. These are gathered chiefly from the introductory address of Campanus, the editor; and are presumed to be satisfactory in favour of the present arrangement. It will be observed that Campanus talks of erroneous impressions of his author—or rather of the ignorance and carelessness of printers, as if the work had been at least once printed. The address begins thus: ‘CAMPANVS Cardinali Papiensi meo salutem. Tres T. Liuii decades: tot enim supersunt librariorum inscitia magna ex parte deprauatas iussu tuo recepi emendandas:’ Almost the whole address (in 35 lines) is devoted to an abuse of printers—thus, ‘librariorum cohorti errores’—‘Nec idem erunt impressorum futuri errores—Legi poterit iam a nostris Liuii historia: si qualem ipsi reddidimus talē & impressores cæterique effinxerint: &c. It is at least conclusive, from this last sentence, that the text of the historian had been *before* erroneously printed—for Campanus says—‘Legi poterit iam a nostris Liuii historia:’

Audiffredi is unusually copious upon this edition; which he places the first in the list of those printed in the year 1470. The reader will draw his own conclusion respecting its appearance, or not, subsequently to the impression of Vindelin de Spira. De Bure has started an opinion that this present edition may have been printed at two separate times; on account of the colophonic verses with which the 1st Decad concludes. He supposes that the first Decad may have been printed in 1469, and the IIIrd and IVth Decads in 1470: but, prudently, does not make the least decision upon the subject. ‘Sans vouloir rien décider à cet égard, nous rapportons simplement ici le sentiment des uns et des autres, d’autant plus que celui des derniers ne nous a pas paru tout-à-fait destitué de probabilité, ayant trouvé nous mêmes différentes fois dans le commerce, des exemplaires de la première Décade séparés,



tant de l'une que de l'autre Edition, dans leurs anciennes reliures en bois, et qui sembloient avoir été reliés dans le temps comme des Ouvrages complets, et qui ne devoient avoir aucune suite.' *Bibliogr. Instruct.* vol. v. p. 524-6. See too *Edit. Rom.* p. 32-7. Fabricius, Ernesti, and Maittaire supposed this edition to have been printed in 1471; and Rossi in 1472: but it was more probably executed in 1470—and after the preceding impression of Vindelin de Spira. Fossi, who has an animated description of it, seems to incline to the opinion of Audiffredi. *Bibl. Magliabech.* vol. ii. col. 82-3.

In point of splendor, it is perhaps superior to either of the preceding; and may be called the chef-d'œuvre of Ulric Han's press: being printed in his middle-size Roman type, with comparatively great regularity, upon excellent paper; and a full page comprehending 45 lines. On the reverse of the first leaf commence the 'Epitomes' as before; occupying 23 leaves; and ending with the colophonic verses as extracted at p. 111 ante. Beneath these verses, we read the word 'CAMPANVS.' The 24th leaf is wholly blank. On the recto of the 25th begins the proeme, or introduction, of the Historian: on the reverse, commences the text. To the last book of the III<sup>d</sup> Decad, forming the conclusion of the 2<sup>nd</sup> volume, are subjoined the verses as before; with the word 'Campanus' beneath. The present copy is probably unparalleled for condition and size: each of the books of the three Decads being illuminated by what is called 'an ancient hand.' These exquisite volumes are handsomely bound in blue morocco.

290. LIVIUS. DECADES TRES. *Printed by Sweynheym and Pannartz. Rome. 1472. Folio.*  
2 vols.

Although, as Count Reviczky has remarked in his ms. memoranda, there is nothing very particular to observe concerning the present impression—which appears to be a reprint of the preceding Roman one—yet it is difficult to pursue our researches relative to these magnificent specimens of early typography, and to the editors of them, without being struck (in regard to these editions in particular) with the force and justice of Quirini's remark upon the text of Maittaire. 'Haud magna tamen contentione decertandum recte monet Maittaire, si quis hos, et illum [sc. Episcop. Aleriensem] cum conterraneos, tum contemporarios affirmaverit, sed admiratione maxima dignos videri sub



ipsis literarum renascentium primordiis impigros, mutuosque illorum Typographorum conatus, qui studiorum contentione, & quasi æmulatione erecti in procurandis principum Authorum Editionibus, qua fieri poterat, diligentia desudando, secum invicem veluti luctabantur, præsertim Romæ, & Venetiis, ut abunde patet ex singulis fere hujus Appendicis Articulis.' *De Optimor. Scriptor. Edit.* p. 149.

The text of this edition commences on the recto of the first leaf, without any prefatory epistle of the editor. Unless Audiffredi (*Edit. Rom.* p. 96.) had examined two copies, in neither of which this epistle was contained—and unless all bibliographers had noticed its omission, in the respective copies under their examination,—it might have been supposed that the present copy was, therefore, imperfect. The text begins with the following titular prefix :

Epitoma decadū quattuordecim. T. Liuii Patauini  
Historici in centū & q̄draginta libros distinctum.

EX LIBRO PIRMO.\*

This first page is elegantly illuminated in the ancient manner. The Epitomes comprehend 20 leaves; having at the end, as in the first edition—

PRESENTIS CODICIS HEC  
SVNT CAPITA OPERVM.

On the recto of the following and 21st leaf, commences the proheme of Livy, with four lines of the history, as in the first edition; and having the following title :

T. Liuii Patauini Historia ab Vrbe  
condita decadis prime. Liber Primus.

A full page has 46 lines; but the contractions are more abundant than in the first impression by the same printers. The titles to the books are uniformly in lower-case letter. The first volume closes with the first Decad; the second commences with the third; presenting us, on the first page, with the same illumination and episcopal coat of arms as in the preceding volume. It ends on the recto of the last leaf, with six verses only; as given at p. 113 ante. Beneath we read the date :

\* Sic.



In domo Petri de Maximis  
. M. CCCC. LXXII. die.  
. XVI. Iulii.

The reverse is blank. A very fine copy; but not of equal dimensions with that of the Editio Princeps. In blue morocco binding.

291. LIVIUS. DECADES TRES. *Printed by Philip Lavagnia. Milan. 1478. Folio.*

'Proxime Zaroto, anno scilicet MCCCCLXXIII. successit PHILIPPUS LAVANIA Civis Mediolanensis, qui veluti pudori ducens totam hujus artis gloriam, et literarum proventum extero homini tunc deberi ab hac inclyta, atque omnium nobiliorum facultatum altrice Urbe, ingenium, viresque suas novis condendis typis impendit, tantoque characterum cultu, ac papyri nitore editiones adornavit, ut si cum primis Zaroti conferantur, non tam illarum elegantiam æmulentur, quàm vincant, judice quovis oculo etiam peregrino, cui nullum ex amore patriæ vitium, ut mihi, fortasse obtrudi possit.' Such is the just eulogy of Saxius, upon the printer of this truly beautiful and magnificent edition: *Hist. Lit. Typog. Mediol.* p. xcvi. At p. DLXIX, the impression is inserted in its chronological order; and Saxius adds, in a note (q), that it is executed 'Caractere Romano, optimo.' It is indeed one of the finest productions of the Milan press; and appears, in its typographical arrangement, to have been printed after the model of Spira's edition.

On the recto of sign. A i, we read the commencement of the epistle of the Bishop of Aleria, with a title in one line and a half. On A iii, recto, begin the 'Epitomes;' which extend to B xij rev. A having 10, and B 12, leaves. On the recto of C i is the prohemie of the historian: on the reverse, commences the text. The first Decad concludes on the reverse of R vj; having ten leaves to each signature, with the exception of R, which has only six. The following and third Decad begins on the recto of AA i; and both this and the fourth Decad runs regularly, in tens, to ZZ and & &. Afterwards we have ∞ in eight leaves. On the reverse of the 8th leaf of this latter signature, we read the following colophon, beneath the 12th and last line of the text:

Opus impressum Mediolani arte & impensis Philippi  
Lavagnia anno domini M.CCCC.LXXVIII.



A full page has 49 lines. The titles are in capital letters. It will follow, from the preceding account of the signatures, that this volume, to be perfect, should contain 416 leaves.\* The present beautiful copy is nearly of as ample dimensions as is that of the *Editio Princeps*. It is bound in red morocco.

292. LIVIUS. *DECADES TRES. Printed by Ioannes Vercellensis. Treviso. 1485. Folio.*

This impression is a mere reprint, according to Seemiller, (*Incunab. Typog. fasc.* II, p. 105,) of a preceding one of 1482, by the same printer. From this latter authority, it appears that the 3d book of the 14th Decad is wanting in both. The present edition commences on the recto of a, with the usual epistle of the Bishop of Aleria. On the recto of a ii we have, as before, 'L. Flori Epitoma Decadum Quattuordecim. T. Liuii Patauini Historici in Centum et Quadraginta Libros Distinctum:' concluding with the 'Capita Operum' on the reverse of c i. Then ensues, on c ii, recto, the text of Livy. In regard to the signatures, a has nine, b six, and c nine leaves: d to z are in eights: then aa to ll in eights: ll having only six. Next, A to H in eights: H, nine. On the reverse of H ix, we read the following imprint:

FINIS.

Has 'Titi Liuii Decades a Luca porro quādiligentissime re cognitās; Taruisii Ioannes Vercellensis impressit Anno salutis Millesimo quadringentesimo octogesimo quinto.†

A register of the signatures is beneath. The page is of extraordinary fullness; displaying a mode of publication which one could wish to see more frequently adopted in the present day. The present copy is in tolerable condition, in calf-binding.

\* In the second alphabet, UU and WW are omitted.

† This occupies one line and two thirds of another, in the original.



293. LUCANUS. *Printed by Sweynheym and Pannartz. Rome. 1469. Folio.*

EDITIO PRINCEPS. 'Agmen claudit editionum anni 1469, quæ a typographeo Conradi & Arnoldi prodierunt, Lucani Pharsalia: quæ quia ultimo loco inter editiones ejus anni refertur, vix dubitare licet, quin tempore eisdem posterior fuerit.' Audiffredi, *Edit. Rom.* p. 30. The account of Audiffredi is, in other respects, sufficiently superficial. This bibliographer notices, however, that part of the prefatory letter of the episcopal editor, (the Bishop of Aleria) in which the ignorance, or envy, or avarice of collectors of manuscripts—who will not permit such MSS. to be printed for the public good—is properly stigmatised. The commencement of this epistle, on the recto of the first leaf, is as follows:

Oc tempore pater beatissime Paule. II. uenete  
Pontifex maxime bonā primū ualitudinē ab  
omnipotenti deo per castissimas tuas preces opto: ut  
incredibili queam sufficere recognoscendi oneri: prius  
alieno rogatu suscepto: nūc māibus pedibusq; ut aiūt:  
mea sponte ita complexo: ut nulla uidear posse diffi-  
cultate reuocari.

&c. &c. &c.

The epistle concludes thus—alluding to the above-mentioned parsimonious encouragers of literature:

forsitan essemus  
aliqñ nōnullis de laboribus liberati. sed sciant tenaces  
isti: nō se libros amare: sed Chartas: qbus p īgratitudīe  
hoc solū recipimus: Nos tanto plus laudis merituos:  
qui qdem scimus: etiam in auarissimos chartaz: bonoz  
librorum copie munifice liberales. Sed iā. M. Annæi  
Lucani uitā: deinceps poema Canorum audiamus.

A brief biography of the poet, written by Pomponius Infortunatus, and comprehending 3 pages, immediately follows the preceding epistle. In this Life it is observed by the biographer (as Maittaire has correctly noticed: *Annal. Typog.* vol. i. p. 282, note 3), that the Bishop



of Aleria undertook the revision or editorship of these ten books of the Poet, at the particular entreaty of Sweynheym and Pannartz; who, lest the Roman tongue should perish, printed books with praise-worthy skill—(or ‘a praise worthy invention’). On the recto of the third leaf, we have the ensuing tetrastichon, which is followed by the text, thus—

Orduba me genuit. rapuit Nero. prelia dixi.  
Que gessere pares: hinc socer. inde gener.  
Continuo nunq̃ direxi carmina ductu:  
Que tractim serpent. plus mihi coma placet.

Ella per æmathios  
plusq̃ ciuilia campos  
Iusq; datum sceleri  
canimus. populūq; potentē  
In sua uictrici cōuersum  
uiscera dextra.

Cognatasq; acies: & rupto fædere regni  
Certatum: totis concussi uiribus orbis:  
In commune nefas. infestisq; obuia signis  
Signa. pares aquilas: & pila minantia pilis.

There are 21 lines below: a full page comprehending 38 lines, or verses. On the recto of the 109th and last leaf, we read the conclusion of the text, and the imprint, as follows:

Optaret ne mori. Respexit in agmine denso  
Scæuam: perpetuæ meritum iam nomina famæ  
Ad Campos Epidaure tuos. ubi solus apertis  
Obsedit muris calcantem moenia Magnum.

Hoc Conradus opus suueynheym ordine miro  
Arnoldusq; simul pannarts una æde colendi  
Gente theotonica: romæ expediere sodales.

. M . CCCC . LXIX.



On the reverse of the same leaf is a table in 16 lines, including the title. De Bure, vol. iii. p. 346-7, is rather brief. The Cardinal Lomenie's copy was sold for 880 livres: it is described as 'Exemplar elegantissimum et perfectum': see Laire's *Index Libror.* vol. i. p. 74. Consult *Bibl. Mead.* p. 231, n°. 1701: *Bibl. Askev.* n°. 2282: *Cat. de la Valliere*, vol. ii. 2850: *Bibl. Creven.* vol. iii. n°. 3982. According to the authority specified in vol. i. p. 161-2, there were only 275 copies of this impression struck off. Brunet tells us that, of all the editions published by Sweynheym and Pannartz in 1469, the present is one of the most difficult to meet with, *Manuel du Libraire*, vol. ii. p. 55-6. This copy is slightly soiled, but large and perfect. In red morocco binding.

294. LUCANUS. *Without Date, Place, or Name of Printer.* Folio.

The Abbé Morelli was the first bibliographer who excited the curiosity of the public in regard to this rare and elegant impression, by the particular (and, let me add, deceptive) account which he gave of it in the *Bibl. Pinell.* vol. ii. p. 339. As Pinelli had not the good fortune to possess the preceding edition, his librarian seems to have been anxious to make amends for this deficiency, by the degree of rarity and importance which he attached to the present one. Morelli's erroneous conclusion, respecting its supposed priority to that of 1469, has almost shaken the faith of Laire (*Ibid*); and has been admitted, without a doubt or qualification, by Panzer: see the latter's *Annal. Typog.* vol. iv. p. 154-5. There can be no reasonable ground for such conclusion.

The types, as Morelli justly observes, resemble those of the FLORUS and HORACE, noticed at p. 30-1: p. 65-6, ante: but the titles to the Books being in capital letters, and the absence of all direct evidence in favour of any printer using these types before the year 1470, or 1472, are alone sufficient to warrant us in assigning the latter of these dates, at earliest, to the present impression. The Bishop of Aleria would, most probably, have made mention of such previous edition--and what press, using these peculiar characters, is known to have existed in 1468? The improvement in the press-work, and the adoption of printed titles, in capitals, are alone conclusive, in my own mind, of the *subsequency* (if such a word may here be used) of this dateless edition. That it is rare and ancient, and taken from a different MS. is sufficiently clear. We will now particularly describe it:



The first four leaves present us with five preliminary pieces, thus designated: 1. The Life of the Poet 'Ex Commentario Antiquiss.' 2. 'Ex Dimidiato Codice Particula ad Poetæ huius Vitam pertinens sumpta.' 3. Two Epigrams upon Lucan, from Martial. 4. 'Genethliacon Lucani ad Pollam Argentariam Carissimam Poetæ Uxorem ex Secundo Sylvarum Papinii Stacii.' 5. A short extract from Tacitus, concerning the poet. All these titles are printed in capital letters; and the last piece concludes on the recto of the 4th leaf. The reverse is blank. On the recto of the 5th leaf, beneath a title in capitals, we have the Tetrastichon, and the first seven verses, verbally as in the preceding edition. The text follows, thus:

Vis furor o ciues? quæ tanta licentia ferri  
Gentibus inuisis latium præbere cruorē?  
Cūq; supba foret Babylō spoliāda trophæis  
Ausoniis: umbraq; erraret Crassus inulta.

B ella geri placuit nullos habitura triūphos.

H eu quantum terræ potuit pelagiq; parari  
&c. &c. &c.

A full page has 40 verses. On the recto of the 106th and last leaf, we read the conclusion, thus—not without error. The verses following it, are too singular to be omitted; and have, indeed, been copied by Morelli; but not with the same strict attention to literal accuracy.

O ptare nemori respexit in agmine denso  
S æuam perpetuæ meritum iam nomina famæ  
A d campos epidaure tuos: ubi solus apertis  
O bsedit muris calcantem mœnia magnum:.

F I N I S

C um genero inuentis Cæsar dignissime tantis  
Viuis ad huc: Martis qui potes esse nepos  
N amq; ubi concideras: hac laude uoluminis astra  
Tangis: & ad summum notus es usq; polum.  
F orma dedit renouare manus: reperire colorem  
Quo maneat libris pressa litura suis.



Q uodq; diu calcabat opus noctesq; diesq;  
Dextera : sola premat tincta tabella die.  
I ngenii certe uires & munera tanti  
Mirentur ueterum qui sacra bella legent  
S ic neq; deficiat Romani gloria regis.  
Codice nec careat turba docenda nouo :.

The reverse is blank. There are neither numerals, signatures, nor catchwords. Another point may be worth submitting to the attention of the curious, in regard to the present impression being printed subsequently to the preceding one. It is, that, (as we have seen) there are extracts from Martial, Statius, and Tacitus: but would the Editor have taken the pains to consult *Manuscripts* of these authors for such apposite passages?—and if so, would not a discovery of such MSS. have probably led to the *printing* of these last mentioned authors? Yet no impression of them is extant, with types similar to those of the present impression of Lucan. It is reasonable therefore to conclude, that the editor availed himself of the convenience of printed texts of the authors here quoted; and if so, this impression could not have been anterior to 1470 at earliest.

A copy of this 'very rare and early edition, not known to Fabricius, Maittaire, De Bure, and other Bibliographers,' will be found in the catalogue of Mr. Edwards for 1794, n°. 1037, bound in Russia leather, and marked at 8*l.* 8*s.*

The present beautiful copy was in the Pinelli collection; and its large margin and fine condition are duly noticed by Morelli. It is bound in red morocco.

295. OMNIBONUS IN LUCANUM. *Printed at Venice. 1475. Folio.*

This FIRST IMPRESSION of the labours of Omnibonus Leonicenus upon Lucan, which will be found in Panzer, and Brunet, under the name of the Commentator, is a very handsomely printed volume; having a good deal of the character of the Spira press. The Commentary is accompanied only by small portions of the text. On the reverse of the first leaf commences the first of the five prefixes



noticed in the description of the previous impression. On sign. a 3 recto, we read the opening of the Commentary, with this prefix :

**Omnibonus Vincentinus in Lucannum.\***

There are no divisions or sections in this elaborate commentary, which runs, in one solid body of text, from the beginning to the end of the volume. The signatures are most capriciously arranged. a. b. c. have each 10 leaves : then C, with 8 : D, 6 : and d. to l. in 8's : l. to fs.—ss—st—each 10 leaves : then sl with 12 leaves : t. u. x. y—each 8 : then 3. and &. each 8 : next, aa to cc, inclusively, each 8 : dd to hh, each 10 : lastly, hh. ii. and KK each 12 leaves. On the recto of KK xij we read as follows :

τελος.

Egreditur phœbi subiturus templa sacerdos

Inuide ne noceas : quid nocuisse iuuat ?

Græcæ dulce decus linguæ : famamq; latinæ :

Omnibonum posset quis celebrare satis ?

Nam nodos omnes soluit Ciceronis : opusque

Quod sibi uult docuit Quintiliane tuum.

Hoc falso scripsisse ferunt iuuenilibus annis

Perlege : digna senis cognitione leges.

Non in Lucanum quicquam quod dignius extet

Ex hoc ni rapiant : sæcula nostra dabunt.

Addidit autorum Coradinus nomina : nilque

Sustulit : Omniboni quo minuatur honos.

Venetiis .M.CCCC.Lxxv. xii. Kalendas Augusti.

Existente Venetiarum Duce Petro Mocenico.

As this is a volume of very uncommon occurrence, the reader (if in possession of such a treasure) will not fail to collate it by the preceding description ; which is given with every possible attention to accuracy. The neatness of press-work and the amplitude of margin render the present beautiful copy a most desirable acquisition to the Library. Many of the fore-edges are uncut. It is bound in red morocco.

\* Sic.



296. LUCANUS. *Printed at Halle. 1472. (Spurious Date.)* Quarto.

It is rather extraordinary that Count Reviczky, at p. 78-9 of his *Bibl. Gr. et Lat.* should apparently have attached some little importance to an edition like the present; which has, palpably, a spurious date subjoined. 'Optime monuit (says Panzer) Cl. Martyni-Laguna in Epistola ad virum incl. C. G. Heyne p. xxxi. cum adsit præfatio Petri Aeolici, qui anno 1496 Lipsiæ publice enarravit Lucani carmen, in anni numero fraudem vel errorem subesse, legendum forte esse .M.CCCCC.XXII. Primus, quem ego quidem novi, liber, Halae Saxon. impressus, est ann. 1520.' *Annal. Typog.* vol. iv. p. 9.

We will briefly describe the impression, and subjoin a remark or two upon its probable date. On the recto of the first leaf, towards the top, we read the 'Epitauium Lucani' as at p. 138 ante. The reverse is blank. On the recto of the second leaf is the preface of Eolicus, occupying both sides of it: on the recto of the third the text of the poet begins thus:

**M. Annei Lucani Corduben  
sis Pharsalie Liber primus.**

**Elia p emathios plusq̃ ciuilia cāpos  
Iusq; datū sceleris canim⁹: populūq; po-  
tentem**

There is a wide space between each line, and a full page contains only 19 verses. The signatures run thus: A to ; in sixes: Aa to Nn in sixes: Nn, eight. On the recto of Nn viij are the concluding verses of Sulpitius's complaint on the imperfect conclusion of the Pharsalia: beneath which we read the date thus:

**Halae .M.CCCCC.IXXXII**

Immediately below which, is the device of the printer; being two shields suspended to a bough—on one of them a half moon, star, and circle—on the other the town of Halle—both the back grounds, black. I have no hesitation in calling the foregoing a *forged date*. In the first place, it is seldom if ever that books of this period have a titular



commencement like the present one. In the second place, the letter is of that character that belongs to the close of the xvth century; being sharp, and in the form of Secretary Gothic. In the third place, whoever examines the *Date* attentively, may see that it is, in all probability, introduced separately, and subsequently to the printing of the body of the work. The *M* and *C* are materially different; and there is a smeared bungling appearance about this line, forming the date, very different from that of the general workmanship of the volume. The printer, too, would hardly have inserted his device so closely beneath the line of the date.

The present copy is in very indifferent condition: in calf binding.

297. LUCIANUS. OPERA OMNIA. Gr. *Printed at Florence.* 1496. Folio.

EDITIO PRINCEPS. There are few volumes of ancient classical literature more precious to the scholar, or more interesting to the bibliographer, than the present one. REITZIUS, in the preface to the celebrated critical edition of 1743, (which gave the world the united editorial labours of HEMSTERHUSIUS, GESNER and REITZIUS himself) has stamped the *intrinsic* worth of this impression by the following emphatic sentence: 'Haec, etsi ab typographicis vitiis non est immunis, in vestigiis tamen priscae lectionis servandis, tantum alias praecellit, ut Codicis Manuscripti vicem praestare queat. Hanc licet Solanus totam contulerit, ego tamen aequae ac reliquas, saepissime inspexi, ac de novo consului.' Those who have not the Amsterdam edition of 1743 (4 vols. 4to.) may consult the note in Audiffredi's *Edit. Ital.* p. 350-1, for the whole of Reitzius's opinion; or the *Edit. Bipont.* of Lucian, vol. i. p. LXXIX, where the preface of Reitzius is inserted.

To the bibliographer this volume is of considerable interest: for it betrays a table of Contents in the title-page, which is not verified—namely, it proposes to contain some works of Philostratus and Callistratus, which were never found in it; and it exhibits a specimen of Greek typography, exceedingly beautiful in itself, of which the printer is unknown. We shall presently see whether there be just grounds for attributing it to the press of the JUNTÆ: a conclusion, which Brunet, without assigning any reason, seems too hastily disposed to adopt. We will first however, give a bibliographical description of the volume.



On the recto of the first leaf, without any signature, we read the list of Works 'which are contained in this Book.' This list is thus designated:

ΤΑ ΔΕ ΕΝΕΣΤΙΝ ΕΝ ΤΩΙ ΔΕ QVAE HOC VOLVMINE  
ΤΩΙ ΒΙΒΛΙΩΙ. CONTINENTVR.

|                               |                              |
|-------------------------------|------------------------------|
| ΛΟΥΚΙΑΝΟΥ.                    | LVCIANI OPERA.               |
| Φιλοστράτου εἰκόνες.          | Icones Philostrati.          |
| Φιλοστράτου νεωτέρου εἰκόνες. | Philostrati iunioris Icones. |
| Τοῦ αὐτοῦ ἡρωϊκά.             | Eiusdem Heroica.             |
| Καλλιστράτου ἐκφράσεις.       | Descriptiones Callistrati.   |
| Τοῦ αὐτοῦ Βίοι σοφιστῶν.      | Eiusdem uitæ sophistarum.    |

Beneath, there is the following Epigram:

ΛΟΥΚΙΑΝΟΥ ΕΙΣ ΤΗΝ ΕΑΥ  
ΤΟΥ ΒΙΒΛΟΝ.

Λουκιανὸς τάδ' ἔγραψε, παλαιά τε, μωρά τε εἰδώς.  
μωρά γὰρ ἀνθρώποις καὶ τὰ δοκοῦντα σοφά.  
Οὐδὲν ἐν ἀνθρώποισι διακρίδον ἐστὶ νόημα,  
ἀλλ' ὃ σὺ θαυμάζεις, τοῦθ' ἑτέροις γέλως.

The reverse of the leaf is blank. On the recto of the ensuing leaf, sign. A I, are the following titles:

ΛΟΥΚΙΑΝΟΥ  
ΣΑΜΟΣΑΤΕΩΣ  
ΔΙΑΛΟΓΟΙ.

ΠΕΡΙ ΤΟΥ ΕΝΤΥΠΝΙΟΥ.  
ΗΤΟΙ ΒΙΟΣ ΛΟΥ  
ΚΙΑΝΟΥ.

The signatures run in eights: beginning with A and B; and recommencing with α ι. The first alphabet runs from α to ω; then αα to κκ: each in eights: κκ having only seven. On the recto of κκ vj, we read the colophon in one line, thus:

Εν φλωρεντία ἔτει χιλιοσῷ τετρακοσιοσῷ ἐνενηκοσῷ ἑκτω.



The foregoing epigram, and a table, are beneath : the latter has this prefix :

ΠΙΝΑΞ ΤΟΥ ΠΑΡΟΝΤΟΣ ΒΙΒΛΙΟΥ.

occupying the remaining three pages ; and terminating the volume on the reverse of xx vij. The last title in the Index or Table is

ΕΠΙΣΤΟΛΑΙ ΚΡΟΝΙΚΑΙ.

The last line and word in the volume is ΤΕΛΟΣ.

Thus much for a description of the typographical arrangement. We now renew the subjects hinted at in the opening of this article. In the first place, it has been said (on the authority of Maittaire) that the title page was printed 'many years after the execution of the body of the work ;' but there seem two solid objections against adopting this conclusion. The one is, if the volume did *not* contain the works of Philostratus and Callistratus, why insert them in the title ? The other is, although this first leaf has *no* signature, and the second leaf begins on ΑΙ, yet, on counting the gatherings, it is evident that there was a mistake in this omission of signature ; as each signature has eight leaves, and Α, to be complete, must comprehend this first leaf. For my own part, I conceive that the printer had, at first, intended to print these works of Philostratus and Callistratus, and therefore inserted their titles in the general title to the book ; but that finding, on the completion of Lucian, they would render the volume too bulky, he had abandoned his original intention, and neglected to cancel the title-page. We will now, in the second place, say a few words respecting the press from which this magnificent volume is supposed to have issued.

Mr. Beloe has justly observed, in his *Anecdotes of Literature*, &c. vol. iv. p. 348, that, in my *Introd. to the Classics*, vol. ii. p. 54-5, I have 'omitted to give any information concerning the printer.' He himself thus continues : 'Maittaire and others have assigned it to the JUNTA Press ; but we have two books by these printers at a period very near, which, with respect to the type, bear no kind of resemblance to the Lucian. These books are the Zenobius of 1497 and the Orpheus of 1500. There is also another objection (continues Mr. Beloe), which to me seems insuperable. The Greek type used by these printers in the following century, has no resemblance to the Lucian. The first Greek book, after the Orpheus, from this press, bears the date of 1515 ; and it certainly appears remarkable, that, possessing



such a type, the printers should have employed it only in one book. Nevertheless, it must be confessed that Bandinus, in his history of the Junta press, is very strenuous in asserting, that the Lucian really came from thence, and he uses many arguments of weight in confirmation of his opinion.' *Ibid.* To these remarks it may be subjoined, first, that the Zenobius and Orpheus are indeed executed with a very different type—they being in fact printed in the same Greek characters with which the Florence Homer of 1488 (see fac-simile p. 60, ante) was printed; and exhibiting perhaps the latest specimen of this Greek type, which was originally introduced at Milan in the year 1476. The types of this first Lucian resemble rather those of the press of Calliergus at Venice, although they are somewhat smaller; and the JUNTÆ certainly imitated this character in their Greek books printed after the year 1515. Secondly, Mr. Beloe has been led into an error by Laire (in general, a treacherous bibliographer), in observing that Bandini 'is strenuous in asserting that the Lucian came from the Junta press.' On the contrary, this impression, as Audiffredi\* has justly remarked, is placed by Bandini the first in the list of the 'EDITIONES IVNTINÆ DVBIÆ'. See the *Annal. Typog. Junt.* pt. ii. p. 257. It may be therefore safe to conclude, that the present edition of Lucian was *not* printed at the Junta Press.

Count Reviczky, in his ms. memoranda, says that there are copies of this Editio Princeps without the first leaf: but this is doubtful. It may also be necessary to correct a mistake in Brunet; who, speaking of the Junta impression of Philostratus, &c. 1517, says it contains Lucian†—but on consulting Bandini, pt. ii. p. 123, I find no mention of Lucian. Bandini notices, as Brunet (*Manuel du Libraire*, vol. ii. p. 68) rightly observes, a copy of this rare book, adorned with beautiful pictures, and printed UPON FAIR VELLUM, in the Riccardi Library: see pt. ii. p. 257. A VELLUM copy of it is also in the Blenheim Library. The

\* Audiffredi, *Edit. Ital.* p. 351, also notices the error of Laire (*Index Libror.* vol. ii. p. 251) in asserting that Bandini proves the above impression to have been printed by the Juntæ, 'invictis argumentis.' 'At vero si non invicto (continues Audiffredi himself), magni certe ponderis argumento probari potest, principem hanc Luciani editionem ex officina Juntarum minime prodiisse. Pro nobis hoc præstitit R. P. Ant. Amoretti, instituto diligenti examine (nobis petentibus) super exemplari Corsiniano, quod ad officinam librariam Juntarum pertinuisse pro certo habeo. En ejus verba.' Then follows the particular account of Amoretti, written in the Italian language—but too long for quotation here.

† Brunet relies upon the Valliere Catalogue; but on consulting vol. ii. no. 4336 to 4340 of the *Cat. de la Valliere*, I find nothing to justify the conclusion.



present, although upon paper, is a large and beautiful copy, and sumptuously bound in green morocco. The Duke of Devonshire possesses the very fine copy which belonged to the late Bishop of Ely.

298. LUCIANUS. DE PRÆCEDENTIA ALEXANDRI, &c. Latinè. *Printed in the year 1482. Quarto.*

This little tract, of four leaves only, contains a dialogue held between ALEXANDER, ANNIBAL, and SCIPIO, in the presence of MINOS, concerning the precedency of each other in military fame. On the reverse of the first leaf, we read the title and the commencement of the work; the former being as follows :

opusculum de presidencia allexan  
dri hanibalis & scipionis traductum  
e greco in latinum per aurispam

On the recto of the 4th and last leaf, we read the conclusion and imprint. The reader may have no objection to be made acquainted with the decision of the judge.

MINOS. Per iouē

o scipio & recte & ut romanū decet locutus es  
itaq; cū disciplina militari rebusq; bellicis. aut  
hisce equalem aut prestanciozem. sciencia. pie  
tate uero ceterisq; aīmi uirtutibus maxime hos  
superasse te preferendum censeo. Et allexāder  
secundus sit & tercius uidetur hanibal: neq; hic  
spernendus est.

Finitum est hoc opusculum  
die secunda Ianuarii. Anno  
Mille quadringentesimo octo  
agesimosecundo.

A copy of this work was in the Pinelli Collection: *Bibl. Pinell.* vol. iii. p. 290. n°. 7542, *a*; and it is noticed by Denis, p. 152. See too Panzer, vol. iv. p. 29. The present copy, in calf binding, is attached to some Opuscula of Plutarch translated into Latin.



299. LUCRETIUS. *Printed by Ferandus. Brescia. Without Date; but probably not later than 1473. Folio.*

EDITIO PRINCEPS. The extraordinary rarity and worth of this first impression of the text of Lucretius, are now generally known to the curious in classical literature. There is perhaps no scarcer book in this collection than the present one: nor is there another library in the kingdom which contains a copy of it. It is not known to exist in France; and Brunet, without having seen it, and without referring to any cabinet for a copy of it, conceives its pecuniary value to be from 1200 to 1500 francs! a sum, very much indeed below its worth.

Boni and Gamba were, I believe, the first bibliographers who made mention of this very uncommon book: see their *Biblioteca Portatile*; pt. ii. p. 28. The account of it there is sufficiently brief; but the former, in his *Lettere sui primi libri a stampa di alcune città e terre dell' Italia Superiore, Venez.* 1794, p. LXXX. has given a fuller description of it; yet not with that attention to literal accuracy which is so requisite in bibliographical works. He has even committed an error in copying the first word of the text. We may make one other preliminary remark; which is, that Audiffredi, Panzer, Harles, La Serna Santander, and Brunet, all owe their several notices to Boni and Gamba: see the *Edit. Ital.* p. 420; *Annal. Typog.* vol. iv. p. 255-6, 263; *Suppl. Notit. Lit. Rom.* vol. i. p. 149; *Dict. Bibliogr. Choisi*, vol. iii. p. 124; and *Manuel du Libraire*, vol. ii. p. 71.

On the recto of the first leaf, the text begins thus:

T. lucretii cari de rerū natura liber primus

a      Enæadū genitrix hominū diuūq; uoluptas  
Alma uenus: cæli subter labentia signa  
Quæ mare nauigerū quæ terras frugiferētis  
Cōcelebras: p te quoniā genus ōne animātū

Concipitur, uisitq; exortum lumina solis

Te dea te fugiunt uenti, te nubila cæli\*

&c. &c. &c.

\* The reader is presented with the following VARIOUS READINGS in the first 21 verses of the first book, from the editions here subjoined. The entire text has been collated



In the first three leaves, there are certain *lacunæ* to be supplied by the introduction of titles, relating to the particular subject treated of. From the recto of the 4th leaf these chasms are supplied, thus :

Spōte sua multo fieri meliora uideres.

**Nihil. Ad Nihilum. Interire**

Huc accedit uti quæq; in sua corpora rursum

**Dissoluat natura neq; ad nihilum interimat res.**

Nam si quid mortale e cunctis partibus eff&

Ex oculis res quæq; repente erepta perir&

&c. &c. &c.

Again—on the reverse of the same leaf.

with these editions, at the desire and expense of the noble Owner of the above copy ; who has liberally supplied the editor of the recent Glasgow edition (1813) with these variations. It is from this latter edition, that the reader is presented with the following specimen :

|    | BRIXIÆ<br><i>Ferandus</i><br>[1473] | VERONÆ<br><i>Fridenperger</i><br>1486. | VENETIIS<br><i>T. De Ragazonibus</i><br>1495. | VENETIIS<br><i>Aldus</i><br>1500. | BIPONTI<br><br>1782.                               |
|----|-------------------------------------|----------------------------------------|-----------------------------------------------|-----------------------------------|----------------------------------------------------|
| 1  | aEneadum                            | aEneadum                               | aEneadum                                      | aEneadum                          | Æneadum                                            |
|    | genitrix                            | genitrix                               | genitrix                                      | genitrix                          | genetrix                                           |
| 2  | cæli                                | cæli                                   | cæli                                          | cæli                              | cœli                                               |
| 3  | frugiferentis                       | frugiferentis                          | frugiferentis                                 | frugiferenteis                    | frugiferenteis                                     |
| 6  | cæli                                | cæli                                   | cæli                                          | cæli                              | cœli                                               |
| 7  | suavis                              | suavis                                 | suavis                                        | suaveis                           | suaveis                                            |
|    | dædala                              | dædala                                 | dædala                                        | dædala                            | dædala                                             |
| 8  | submittit                           | submittit                              | submittit                                     | submittit                         | summittit                                          |
|    | æquora                              | equora                                 | equora                                        | æquora                            | æquora                                             |
| 9  | cælum                               | cælum                                  | cælum                                         | cælum                             | cœlum                                              |
| 10 | simul ac                            | simulas                                | simulas                                       | simul ac                          | simul ac                                           |
|    | species                             | speties                                | speties                                       | species                           | species                                            |
| 11 | genitabilis                         | genitalis                              | genitalis                                     | genitabilis                       | genitalis                                          |
|    | fauoni                              | fauoni                                 | fauoni                                        | fauonii                           | Favoni                                             |
| 13 | nutum                               | nutum                                  | nutum                                         | initum                            | initum                                             |
|    | perculse                            | perculse                               | perculse                                      | perculsæ                          | perculsæ                                           |
| 14 | fere                                | fere                                   | fere                                          | feræ                              | feræ                                               |
|    | persulcant                          | persultans                             | persultant                                    | persultant                        | persultant                                         |
| 15 | amnis                               | aranis                                 | aranis                                        | amneis                            | amneis                                             |
| 16 | deest                               | deest                                  | deest                                         | deest                             | Illecebris que tu-<br>is omnis natura<br>animantum |
| 17 | cupide                              | cupide                                 | cupidæ                                        | cupide                            | cupide                                             |
|    | quocunque                           | quocunque                              | quocunque                                     | quo quanque                       | quo quamque                                        |
| 18 | montis                              | montis                                 | montis                                        | monteis                           | monteis                                            |
|    | rapacis                             | rapacis                                | rapacis                                       | rapaceis                          | rapaceis                                           |
| 19 | frondiferasque                      | frondiferasque                         | frondiferasque                                | frondiferasque                    | frundiferasque                                     |
|    | uirentis                            | uirentis                               | uirentis                                      | virenteiis                        | virenteiis                                         |
| 20 | inquietiens                         | incutiens                              | incutiens                                     | incutiens                         | incutiens                                          |
| 21 | secla                               | sæcla                                  | sæcla                                         | secla                             | sæcla                                              |



Quod nequeunt oculis reꝝ primordia cerni  
Corpora. Que. Non. Videantur  
Accipe preterea quæ corpora tute necesse est  
Confiteare esse in rebus: nec posse uideri.  
Principio uenti uis uerberat incita portus  
&c. &c. &c.

The titles are frequently in Capitals. The second book commences thus:

SECVNDVS LIBER

s Vaue mari magno turbātibus æquora uētis  
E terra magnum alterius spectare laborē  
Nō quia vexari quēpiā est icūda uoluptas  
Sed quibus ipse malis careas quia cernere suaue est  
Per campos instructa tua sine parte pericli  
&c. &c. &c.

The edition, referred to in the last note, renders it the less necessary to supply Various Readings from the above, or from the ensuing extract:

Quæ Ad Inferos Dicať Ea Vite Vitia Esse  
Atq; animæ etiam quæcūq; acherunte pfūdo  
Proditā sūt esse in uita sunt omnia nobis  
Nec miser impēdens magnum tim& ære saxum  
Tantalus ut fama est cassa formidine torpens  
Sed magis in uita diuum metus urg& inanis  
Mortales casumq; tim& quem cuiq; ferat fors  
Nec tityon uolucres ineunt acherunte iacentem  
Nec quid sub magno scrutentur pectore quicq̃  
&c. &c. &c.

(Lib. III. fol. 47. recto.)

We may close these extracts, with the following interesting subscription, appended to the conclusion of the text of the poet; on the recto of the last leaf: the reverse being blank.



TITI LVCRECII CARI FINIS  
 LVCRECII Vnicū meas ī manus cū pueniss&  
 exēplar, de eo īprimendo hesitavi : q̄ erat difficile  
 ūico d̄ exēplo quæ librarii essēt p̄terita negligētia illa  
 corrigere : Verū ubi alterū perq̄sitū exēplar adinue  
 nire nō potui, Hac ipsa motus difficultate unico ēt  
 d̄ exēplari uolui lib̄ q̄ maxīe rā cōem multis facē  
 Studiosis siq̄dem facilius erit pauca loca ul' alicū de  
 altero exēplari extricato l' suo studio castigare & dili-  
 gētia : q̄ integro carere uolumine Presertī cū a fabul'  
 quæ uacuas (ut inq̄t p̄eta) delectāt mētes remotus  
 Lucretius n̄ de rē nāta q̄stiōes tract& acutissimas  
 tāto īgeniī acumine, tantoq; lepore uerbō ut ōnes  
 qui illū secuti p̄ete sūt : eū ita suis ī descriptiōibus  
 imitēt & Virgilius p̄sertī p̄etā p̄iceps ut ipsis cum  
 uerbis tria īterdū & amplius metra suscipiāt

THOMA FERANDO AVCTORE

This volume contains 106 leaves, and not 104, as is inaccurately stated in Boni. A full page has 36 lines. The text is about 8 inches in height, by nearly 4 inches in width.\* The type is a middle size Roman letter; which, like the rest of the productions of Ferandus, is sufficiently inelegant, and unskilfully printed. There are neither numerals, signatures, nor catchwords. As there is no book extant, printed by Ferandus in a similar type, beyond the date of 1473, it is presumed by Boni—and acquiesced in by other bibliographers—that this edition may have been executed in the last mentioned year, at latest. Panzer conjectures, on the authority of Boni, that Ferandus never printed any thing after the year 1473; when he put forth the *BRESCIA STATUTES* with this date subjoined. It will be seen, when we come to describe this latter production, (in vol. iii.) that the printer—who has immortalised himself by *THIS IMPRESSION OF LUCRETIVS*—declared his inability to work longer, from want of support; and from

\* These particulars are worth stating, in case any one should become possessed of fragments of an old Lucretius, which may be supposed to belong to this impression.



the poverty, and even beggary, which awaited him. Although Ferandus seems to have been broken-hearted, from his ill-success in business, when he printed the Brescia Statutes, yet La Serna Santander tells us that he exercised the trade of a printer again, twenty years afterwards, in 1493. He does not, however, notice the work printed by him in this latter year: nor does Audiffredi make mention of any work, sub Anno 1493, executed by Ferandus: see the *Edit. Ital.* p. 166; and *Dict. Bibliogr. Choisi*, vol. i. p. 285-6.

Boni mentions a copy of this Editio Princeps, in the library of Sign. Francesco Piazzoni—'letterato ed amatore, e ricco possessore di simili rarità'—by whose politeness the description of it in his own book was given. This may save Boni from the disgrace of much inaccuracy. Another copy is supposed to be in the collection of Count Angelo d'Elci of Florence. It remains only to observe, that the present is a fair sound copy; in blue morocco binding.

300. LUCRETIUS. *Printed by Paul Fridenperger.*  
*Verona. 1486. Folio.*

Seemiller has been rather copious in his account of this impression; which, since the discovery of the preceding edition, has sunk materially in price and estimation. We may unite in the eulogy of Seemiller, respecting the paper, type, and press-work; although, in a critical point of view, there is little to commend in the volume. The copious manner in which the previous article has been treated, may justify us in being comparatively brief in our description of the present one.

On the recto of the first leaf, sign. a ii, we read as follows:

T. Lucreti Cari. poetæ philosophici antiquissimi  
de rerum natura liber primus incipit fœliciter.

Eneadū genitrix hominū diuūq; uoluptas  
a Alma uenus: cæli subter labentia signa  
Quae mare nauigerum quae  
terra frugiferentis

Concelebras: per te quoniam genus omne animantum  
Concipitur. uisitq; exortum lumina solis.



Te dea te fugiunt uenti : te nubila cæli  
 Aduentumq; tuum : tibi suavis dædala tellus  
 &c. &c. &c.

The heads are printed in small, or lower-case letter. On the recto of m vij, in eights, we read the subscription and colophon, thus :

T. Lucreti Cari. poetæ philosophiq; antiquissimi  
 De rerum primordia natura ad memmum  
 Liber sextus & ultimus explicit fœliciter.

Paulus hunc impressit fridenperger in uerona.  
 Qui genitus est in Patauia alæ magnæ.  
 Ab incarnatione christi : Mccccxxxvi  
 Die uigesimo octauo septembris calen. octobris.

There are 26 lines beneath ; partly prose and partly verse : some of them being recapitulations or heads of the leading features in the philosophy of Lucretius : the last five lines have been extracted by Seemiller. In regard to the expression, in the second line of the colophon—' in Patauia alæ magnæ'—and the whole of the last line of the same (vide infra), Seemiller thus justly observes—' Ceterum in eo facile assenserim Maittairio, *Patauiam* Episcopalem ciuitatem *Passau*, *Alæ Magnæ* vero nomen Alemanniam designare in subscriptione supra laudata : Notam vero diei et mensis, quæ in eadem subscriptione occurrit, nimirum

*Die uigesimo octauo septembris calen. octobris*

pariter non intelligo. Forte ex typographi negligentia, omissa est vox *tertio Calen.* (das), quamuis hæc diei notatio sit infrequens. Ceterum (concludes Seemiller) editionem hanc omnium primam, et rarissimam esse Bibliographi passim testantur.' *Incunab. Typog. fasc.* III. p. 57-8. Since the discovery of the previous edition, this conclusion now loses the whole of its force. This impression was formerly held in great estimation, and was sold for 23*l.* 2*s.* at the Pinelli sale. It may be seen in the catalogue of almost every collection from that of Tillotson to Pinelli : so that its rarity has always been questionable. The present is a fine copy ; bound in red morocco.



301. LUCRETIUS. *Printed by Theodore De Ragazonibus. Venice. 1495. Quarto.*

It is justly observed by Ernesti, *Bibl. Lat.* vol. i. p. 79, that this impression 'follows the preceding one.' It is indeed a mere reprint of it. On the recto of the first, a ii, we read as follows:

T. Lucreti Cari. poetæ philosophici antiquissimi  
de rerum natura liber primus incipit fœliciter.

Eneadū genitrix hominū diuūq; uoluptas  
a Alma uenus. cæli subter labentia signa  
Quæ mare nauigerum quæ  
terras frugiferentis

Concelebras: per te quoniam genus omne animantum  
Concipitur. uisitq; exortum lumina solis.

&c. &c. &c.

On the recto of q ix, the text of the poet ends: on the reverse is the same conclusive title as at top of the preceding colophon, followed by the same 26 lines. On the recto of q x, we read some verses of C. Lycinius to Nicolaus Priolus; beneath which is the following colophon:

¶ Ex fœlicissima tua murani Academia  
uirtuti & posteritati Datum.

F I N I S.

¶ Impressum Venetiis per theodorum de ragazonibus  
de asula dictum bresanū. ¶ Anno domini. M.CCCC.  
LXXXXV. Die. iiii. septembris.

Registrum.

a b c d e f g h i k l m n o p q.

¶ Tuti sono quaderni excepto. q. chie quinterno.

There is nothing in the authorities referred to by Panzer, vol. iii. p. 375, worth submitting to the reader's notice. The present is a crompt copy; in red morocco binding.



302. LUCRETIVS. *Printed by Aldus. Venice.*  
1500. Quarto.

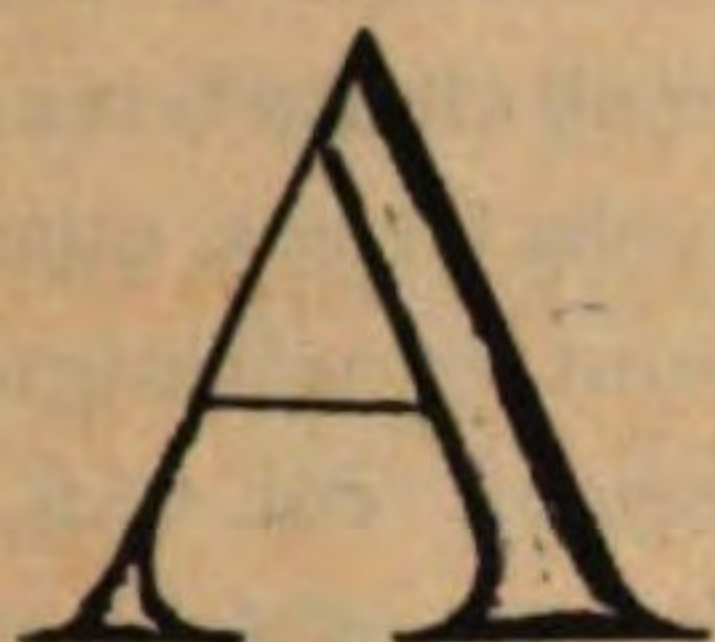
It could not have been from respect to the *intrinsic* merit of this edition, that Freytag, in his *Adparat. Literar.* vol. i. p. 99, was induced to give so copious a description of it: yet, on account of its beauty and rarity, it cannot fail of being received into the cabinets of the curious. The present is, indeed, a most desirable copy:—presenting us, on the recto of the first leaf, with the following title, nearly in the centre of the page.

T. LVCRETII CARI, LIBRI SEX NV  
PER EMENDATI.

On the reverse we read the address of Aldus ‘Alberto Pio Carporum principi.’ This address begins, like many others, with an abuse of the incorrectness of previous impressions (the first edition, of course, excepted), in the following terms: ‘Nam qui ante impressus habetur in manibus, adeo est mendosus, ac mutilatus, ut paucis i locis queat intelligi.’ Aldus continues thus: ‘Noster uero sic emendatus, et integer prodit in uulgū, ut perpauca castigatiōe indigeāt.’ How little the result accorded with the assertion of Aldus, is well known to the learned; for this impression exhibits errors which only serve to prove how very inferior the editor of it, AVANCIUS, was to the editor of the succeeding Aldine impression of 1515. Nor may it be immaterial here to remark, that Maittaire, Fabricius, and De Bure, have all erred in assigning to Avancius the editing of the Verona impression of 1486.

On the recto of the second leaf, sign. 2, is the address of Avancius to Valerius Superchius, terminating on the recto of sign. 3, and dated March 1499. On the reverse of this leaf, is another address of Avancius, ‘bonarum litterarum studiosis, &c.’—concluding on the reverse of the 4th leaf, and followed by the contents, or arguments of the several books: which latter terminate on the recto of the 6th. On the reverse is some brief account of the family and life of Lucretius. The text of the poet begins on the recto of the following leaf, sign. a.—with the prefix in capitals:





Eneadum genitrix homi-  
 num, diuumque uoluptas  
 alma Venus, cæli subter la-  
 bentia signa  
 quæ mare nauigerum, quæ  
 terras frugiferenteis  
 oncelebras, per te quoni-  
 am genus omne animantum  
 concipitur, uisit que exortum lumina Solis,  
 te Dea te fugiunt uenti, te nubila cæli,  
 &c. &c. &c.

A full page has 37 lines. The signatures, a to n, are in eights (k being a capital letter); n has only six. On the reverse of n v. the poem concludes with a pompous subscription of Avancius, thus:

Finis.

Hieronimi Auancii Veronensis ingenio et labore.

In the centre of the recto of n vj we read as follows:

Venetiis, accuratiss. Apud Aldū, mense Decem. M.D  
 Non licet sic alteri cuiquā sine multa, in Oris Venetis.  
 a. b. c. d. e. f. g. h. i. k. l. m. n.  
 Quaterniones omnes. n. ternione excepto

On a reference to Renouard, there appears to be nothing to add to the foregoing description: *L'Imprim. des Alde*, vol. i. p. 32. The reader may also consult the *Introd. to the Classics*, vol. ii. p. 62. The present beautiful copy is bound in blue morocco, by Roger Payne.

303. MACROBIUS. OPERA. *Printed by Jenson.*  
*Venice. 1472. Folio.*

EDITIO PRINCEPS. There are few books more interesting to the scholar and bibliographer, than the earliest impressions, even of fragments, of popular works; and it is not a little provoking to find a volume, like the present, which contains the first printed texts of parts



of Homer and Lucretius, described in a cold and superficial manner by the most esteemed bibliographers. Mittarelli and Fossi must however be excepted: especially the latter. The former is brief but emphatic: 'Editio (says he) tum ob chartam, cum ob characteres optima et princeps. Lacunæ indicant figuras, et aliquot verba Græca, quæ locum implere debebant; characteres vero Græci, qui insunt, egregiesignantur; nam non omnes desunt.' *App. Cod. Sec. XV. Impress.* col. 256. This observation is just; the Greek characters of Jenson, which are here more frequent than in the Aulus Gellius of 1472 (see vol. i. p. 269), make us regret that we have not an entire Greek volume from the matchless press of that printer. Fossi is particular although not copious; justly praising the beauty of the paper and type. Like La Serna Santander and Brunet, he concludes the impression to be very rare, on the authority of De Bure: *Bibl. Magliabech.* vol. ii. col. 113-4. The two former are the mere copyists of De Bure; who is sufficiently unsatisfactory, but who says that the edition is 'une des plus difficiles à trouver de la classe des premières impressions:' *Bibl. Instruct.* vol. iv. p. 194-6: *Dict Bibliogr Choisi*, vol. iii. p. 132: *Manuel du Libraire*, vol. ii. p. 82. Brunet is incorrect in his specification of the number of leaves; which are 166 (as Fossi observes), and not 116. Fabricius and Ernesti were ignorant of the existence of the impression; and even Sardini seems to depend upon preceding authorities: *Storia Critica di Nicolao Jenson Opera. Libr.* iii. p. 24-5. Harwood, Boni, and Gamba are too superficial for reference: but Count Reviczky, in his ms. memoranda has bestowed a merited castigation upon the gross blunder committed by the Editors of the Bipont edition, in confidently affirming that the first impression of Macrobius was printed by Sweynheym and Pannartz in 1468, under the editorial care of the Bishop of Aleria!—'They contend (says the Count) that this point is settled beyond controversy\*—yet they are willing to admit that no such impression is to be found in the memorable supplicatory epistle of these printers!' see vol. i. p. 160-1. It remains to give a comparatively full account of this interesting volume.

On the recto of the first leaf we read the commencement of the 'Somnium Scipionis,' thus:

\* Count Reviczky thus mentions the probable cause of the error. 'Error videtur fluxisse ex præfatione Io. Andreæ Aleriens. Episc. &c. ad GELLIIUM anno 1468, ubi occasione hujus editionis innuit se non latina tantum Gellii recognovisse sed et græca—'in Aulo, MACROBIO, Apuleio,'—&c. perquisivisse atque indagasse—ex quibus non sequitur eum omnes hos Scriptores revera edidisse, &c.'



SOMNIVM SCIPIONIS EX CICERONIS  
LIBRO DE REPUBLICA EXCERPTVM.

VM IN AFRICAM VENISSEM A MAN-  
lio consule ad quartam legionem tribunus (ut  
scitis) militum: nihil fuit potius: q̃ ut Mas-  
sinissam conuenirem regem familiæ nostræ ius-  
tis de causis amicissimum. Ad quem ut ueni:  
complexus me senex collachrymauit aliquāto.  
&c. &c. &c.

A full page contains 40 lines. The above Opusculum concludes at the bottom of the recto of the 3d leaf. On the reverse commences the Exposition or Commentary upon the same, by Macrobius; which concludes on the recto of the 47th leaf; having the conclusion specified in four lines of Roman capital letters. The reverse is blank. The recto of the ensuing leaf presents us with the beginning of the 1st book of the SATURNALIA. The vth book contains numerous extracts from Homer and Virgil. The following well-known passage is a specimen of the FIRST PRINTED TEXT OF HOMER:

ναι μὰ τόδε σκῆπτρον. τὸ μὲν ὅποτε φύλλα καὶ ὄζους  
φύσσει: ἐπειδὴ πρῶτα το μὲν ἐν ὄρεσι λελοιπεν  
οὐδ' ἀναθῆ λήσει: περὶ γὰρ ῥαε χαλκὸς ἔλεψε  
φύλλα τε καὶ φλοιὸν. νῦν αὖτε μιν ὕιες ἀχαιῶν  
ἐν παλάμῃσ' ἀνέχουσιν, δεκασπόλοι οἵτε θέμισας  
πρὸς Δίῳσ' εἰρύαται. ὃ δέ τοι μέγα ἔσσεται ὄρκος.

Vt sceptrum hoc (dextra sceptrum nam forte gerebat)  
Nunq̃ fronde leui fundet uirgulta neq; umbram:  
Cum semel in siluis uno de stirpe recisum  
Matre caret: posuitq; comas & bracchia ferro:  
Olim arbos nunc artificis manus ære decoro  
Inclusit: patribusq; dedit gestare latinis.

Three leaves beyond, we have a celebrated line from Virgil thus corruptly printed:

Ter conatus sibi collo dare brachia circum:



From the 1st to the viith book of the Saturnalia, the number of the books, in the respective head titles, are not specified. To the viith book, the number (SIXTUS) is regularly prefixed. In the beginning of this book, Macrobius tells us how Affranus avowedly stole from Menander; and he defends Virgil for similar palpable thefts from Homer. He adduces, also, numerous instances of the closest imitation, not to say verbal copying, of Virgil from Ennius. There are many *lacunæ* in the text of this viith book; but the following parallel passages (as the latter presents us with the first printed text, with a date, of the poet there quoted,) cannot fail to be acceptable to the curious:

At secura quies & nescia fallere uita  
 Diues opum uariarum : at latis ocia fundis :  
 Speluncæ uiuiq; lacus : at frigida tempe :  
 Mugitusq; boum mollesq; sub arbore somni.  
 Non absunt illic saltus ac lustra ferarum :  
 Et patiens operum paruoq; assueta iuuentus.

Lucretius in . II.

Si non aurea sunt iuuenum simulacra per ædes  
 Lampadas igniferas manibus retinentia dextris :  
 Lumina nocturnis epulis ut suppeditentur :  
 Nec domus argento fulgens auroq; renidens :  
 Nec citharam reboant laqueata aurataq; tempe :  
 Cum tamen inter se prostrati in gramine molli  
 Propter aquæ riuum sub ramis arboris altæ :  
 Nom magnis opibus iucunde corpora curāt :  
 Præsertim cum tempestas arridet : & anni  
 Tempora conspargunt uiridantis floribus herbas.  
 Non umbræ aliorum nemorum non mollia possunt.  
 Prata mouere animum : non qui per saxa uolutus  
 Purior electro campum petit amnis.

Many more passages from Lucretius are printed. The viith book terminates at top of the recto of the 143rd leaf. The viith and last book concludes on the reverse of the 163rd and last leaf, thus :



MACROBII AVRELII THEODOSII VIRI CONSV-  
LARIS ET ILLVSTRIS SATVRNALIORVM LIBRI IM-  
PRESSI VENETIIS OPERA ET IMPENSA NICOLAI  
IENSON GALLICI. M.CCCC.LXXII.

There were copies of this first edition in the Askew, Pinelli, and Crevenna collections. The present is a fair sound copy, in old red morocco binding; but, from the foregoing account, it would appear to want 3 leaves. My friend Mr. Heber possesses a very fine copy, which he purchased at the Roxburgh sale (*Bibl. Roxburghiana*, n<sup>o</sup>. 6431,) for a comparatively moderate sum.

304. MACROBIUS. *Printed by Boninus de Boninis.*  
*Brescia.* 1485. Folio.

The impression, although not an exact reprint of the preceding Brescia edition of 1483, 'contains nothing more or less than its precursor.' The types are the same, and the number of lines in each page is the same; but, as we are informed by Audiffredi, the width of the present one being greater, the number of leaves is less; it containing 176, and the preceding one 190, leaves. The Greek types are precisely similar; and those, in the previous impression of 1483, are the first which Audiffredi ever saw as issuing from the Brescia press. Yet is this impression by no means conformable, in every particular, to the preceding one—'etsi in plerisque cum antiquiore, signata anno 1483, conveniat, aliam tamen omnino ab illa esse; nec suspicari licere, ne forte sola subscriptione inter se differant.' *Edit. Ital.* p. 143, 147. It remains to add the commencement and colophon. On the recto of the first leaf we read as follows:

SOMNIVM SCIPIONIS EX CICERONIS  
LIBRO DE REPUBLICA EXCERPTVM.

VM IN APHRICAM VENISSEM A  
Mālio cōsule ad quartā legiōem tribunus(  
utscitis) militū: nihil mihi fuit potius: q̄ ut  
&c. &c. &c.



On the recto of A viij, at bottom, we read this colophon.

**MACROBII Aurelii Theodosii uiri cōsularis & illustris saturnaliorū libri impressi Brixiae per Boninum de Boninis de Ragusia. M.CCCC.LXXXV. die. xv. Maii.**

A register is on the reverse. The signatures run capriciously—a has seven: b to q, inclusively, are in sixes: r has eight—s to z, each six: then &, o, p, each six: lastly, A in eight. The present is rather an indifferent copy; in calf binding.

**305. MANILIUS ET ARATUS. *Printed by Rugerius and Bertochus. Bologna. 1474. Folio.***

EDITIO PRINCEPS. Notwithstanding many respectable writers incline to the opinion that the *subsequent* edition is the earliest impression of Manilius, yet the grounds upon which that opinion is formed, do not satisfy me as being solid and conclusive; and in conformity with the opinions of Maittaire and Fossi, I assign to the *present* impression the first printed text both of Manilius, and of the version of the Phenomena of Aratus. That each of these authors were thus printed together, at the same time, there is every reason to believe. Neither De Bure, Osmont, nor Harwood had seen this exceedingly rare volume, although the former and latter both agree in giving it precedence to the following. La Serna Santander seems tacitly swayed by the authority of Boni and Gamba. Brunet is safe in calling it the first edition with a date. We proceed to a description of it:

On the recto of the first leaf, the work opens thus:

**MARCI MANLII\* POETAE CLARISSMI AS  
TRONOMICON AD CAESAREM AVGVST  
VM LIBER PRIMVS. §.**

ARmine diuinas artis: & conscia fati  
Sydera diuersos hoīnum uariātia casus:  
Cœlestis ratiois opus: deducere mūdo  
Aggrediō. prim⁹q; nouis helicōa mouē  
Cantibus: & uiridi nutātis uertice siluas  
&c. &c. &c.

\* Sic.



Beneath, there are 26 lines: a full page contains 35 lines. On the reverse of fol. 63 (fol. 29 being blank), the text of Manilius thus concludes:

Maximus est populus summo qui culmine fertur

Cuius pro numero uires natura dedisset

Ipse suas æther flammæ sufferre nequiret

Totus & accenso mundus flagraret olympe ;

? FINIS?

On the recto of the ensuing leaf, is a brief account of Manilius, followed by the heads of the contents of each book: the conclusion is thus:

Marci manlii\* mathematici libro quinto et ultimo tractatur de imaginibus cœli et earum locis.

On the recto of the ensuing leaf, at top, begin the heads of the works of Aratus, thus:

ARATTUS\* germanici ad augustum.

The reverse is blank. On the recto of the following leaf begins the Latin version of the Phenomena of Aratus, by Cæsar Germanicus.

ARATHVS\* GERMANICI AD AVGVSTVM

B ioue præcipium magno deduxit aratus

Carmis. at nob̄ genitor tu max̄ius auctō

Te uenerō tibi sacra fero doctiq; laboris

Primitias. pbat ipse deū rectorq; satorq;

&c. &c. &c.

On this first page there are 16 lines or verses. Some of the pages contain only 2 verses; and on the reverse of the 18th leaf, there is not a single line printed. On the reverse of the 87th and last leaf, from the beginning of the volume, we read the imprint thus:

BONONIAE IMPRESSVM PER ME VGONEM  
RVGERIVM. ET DONINVM BERTOCHVM  
ANNO DOMINI. M. CCCCLXXIIII. DIE VIGESI  
MA MARTII ꝛ LAVS DEO AMEN ꝛꝛ.

\* Sic.



The type of this impression is not very dissimilar to the smallest roman type of Ulric Han; especially the *De Oratore* of Cicero; see vol. i. p. 331-2. I am not able to refer to any authorities more satisfactory than to the *Bibl. Magliabech.* vol. ii. col. 143: *Edit. Ital.* of Audiffredi, p. 28; where there is a reference to the long note (3) in Maittaire's *Annal. Typog.* vol. i. p. 336; and where Orlandi is properly corrected. Panzer is unusually brief. The description of the book in the *Bibl. Paris*, n°. 211, is, as Count Reviczky has remarked, well worth consulting. The copy in the Paris collection was sold for 30*l.* 9*s.* The present is a large copy of this uncommon book; which has been wanting in many celebrated collections. It is in calf binding; and has a plentiful portion of ms. observations.

306. MANILIUS. *Printed by Regiomontanus.*  
*Nuremberg. Without Date. Quarto.*

In giving an account of this exceedingly rare and valuable impression, both justice and candour require that we should, in the first place, state the opinions of those respectable writers, who assign to it a date anterior to that of the preceding one. Doppelmayr, in his work *De Norimb. Mathematicis et Artificibus*, 1730, p. 9, (as referred to by Ernesti and La Lande) observes that this edition was published in 1472, or at latest in 1473; the time when, by the assistance of Bernard Walter's press, Regiomontanus printed Purbachius, his own Ephemerides, and Calendar. Weidler, in his *Hist. de l'Astronom.* 1741, and *Bibliographia Astronom.* 1755, 8vo. considers it to have been printed in 1473: but it is questionable whether he ever saw it, as he describes it, in the latter work, to be in a folio form. Stoeber, in the preface to his excellent edition of this author, *Argent.* 1767, 8vo. p. 9-12, is quite positive respecting the chronological priority of this impression, which he calls 'liber aureus.' He even criticises Fabricius for assigning to it the date of 1473; one year later than the period in which he himself conceives it to have been printed. Of its great intrinsic value, he is strong in commendation. Count Reviczky, in his ms. addenda, does not hesitate to subscribe to the opinion of Stoeber. Scheibel, notwithstanding these authorities, commences his list of astronomical publications with the preceding edition of 1474. La Lande, who does not appear to have seen either of these editions, leaves the matter 'sub judice;' but affixes the year 1474 as the earliest period of the printing of Regiomontanus. *Bibliographie Astronomique*; 1803, 4to. p. 9-11, 907.



Thus far in regard to those writers who have more particularly turned their attention to this subject of which this work treats :—and it must be observed, thereupon, that the opinions pronounced by them, respecting the date of this impression, seem chiefly *conjectural*. Boni and Gamba afford more satisfactory intelligence. They assert, that ‘Regiomontanus lived at Rome, as a celebrated astronomer and literary character, after the middle of the xvth century : that he returned to Nuremberg in 1470, and exercised the art of printing there : that the few books, there published by him, are without date, of great rarity, and are acknowledged to be anterior to 1474—in which year he put forth a small ‘Avis,’ or brochure, containing the list of the books already printed, and intended to be printed by him—but was then recalled to Rome by Sixtus IV. to reform the Calendar; where he was afterwards assassinated by the son of Theodore Gaza, in consequence of a literary altercation.’ *Bibliotec. Portatile* ; vol. ii. p. 129. To this it may be replied, that, unless it be positively proved that in the brochure, here mentioned, this very edition is specified as *already executed*, the information is incomplete :—and where does this Avis, or brochure exist ? La Serna Santander repeats nearly the same matter with the foregoing authors, and calls this edition ‘originale, infiniment rare et très recherchée des curieux.’ *Dict. Bibliogr. Choisi*, vol. i. p. 222 ; vol. iii. p. 140. Harwood, a little abruptly, calls this the Editio Princeps, and adds to it the gratuitous date of 1474. The reader will draw his own conclusion :—receiving the following as a brief, but correct, description of the volume itself.

The recto of the first leaf presents us with the opening of the poem, thus ; having, prefixed, a large white capital letter (C) upon a black ground—very unusual in books of this supposed early date.

# M. MANILII ASTRONOMICON.

## PRIMVS

|   |                           |
|---|---------------------------|
|   | Armine diuinas artis & cō |
|   | scia fati                 |
| C | Sydera diuersos hominū    |
|   | uariantia casus           |
|   | Cēlestis rationis opus de |
|   | ducere mundo              |



Aggredior. primus q; no  
uis heliconæ mouere  
&c. &c. &c.

A full page contains 30 lines. On the reverse of the 72nd (pencil-numbered) and last leaf, we have the following verses, and colophon.

Ridetur merito sciorum insana caterua  
Vulgo qui uatum nomina surripiunt.  
Heus quicūq; uelis latia perdiscere musa  
Sydereos nutus fallere difficiles.  
Manilium sectare grauem: qui tempore diui  
Floruit Augusti. Lector amice uale;  
Ex officina Ioannis de Regiomōte  
habitantis in Nuremberga oppido  
Germaniæ celebratissimo

As in the preceding impression, there are neither signatures, numerals, nor catchwords. The type is a small neat roman letter. The present is a fair copy; in red morocco binding.

307. MANILIUS. *Printed by Jodocus Hoensteyn.  
Naples. Without Date. Quarto.*

Morelli, Harwood, and Boni and Gamba, unite in acknowledging the extreme rarity of this impression. 'It is little known (says the second authority) to the editors of Manilius.' Count Reviczky assents to this conclusion, and adds—'Etsi de anno editionis non constet, habet tamen ea antiquitatis vestigia, ut si quis ei primatum vindicare contenderit, non possit redargui saltem invictis argumentis. Hinc primam editionem Manilii indubie possidere volenti, hæc etiam superiori jungenda est;' *MS. Addenda.* Morelli and Denis lead us to suppose it may have been printed in 1475: but Panzer, *Annal. Typog.* vol. iv. p. 384, mentions an edition of Horace, by the same printer, said to have been executed at Naples in 1471. He quotes Giustiniani, p. 65. If so (which is very doubtful), Hoensteyn may have printed this work before the first named date of 1475—the period usually assigned to his earliest performance at Naples. La Serna Santander has neglected to mention this rare volume.



On the recto of the first leaf we read the prefix and commencement of the poem as follows :

M. MANILII ASSTRONOMI  
CON. PRIMVS.

Armine diuinas artis & con  
scia fati

Sidera diuersos hominum ua  
riantia casus

Celestis rationis opus dedu  
cere mundo

Aggredior. primus q; nouis helicon mouere

Cantibus : & uiridi nutantis uertice siluas

&c. &c. &c.

A full page has 28 lines. On the recto of fol. 78 (pencil-numbered) the poem concludes, as in the first edition of 1474 ; except that, in the last line, we have 'sufferte' for 'sufferre.' Beneath, it is as follows:-

M. MANILII ASTRONOMI  
CON. FINIS.

(Here follow the verses as in the last article.)

A table ensues ; concluding on the recto of the following leaf. Then the imprint, thus :

Inpressum neapuli per. Iodocum hoensteyn

Beneath, is a register. The reverse of the leaf is blank. The titles to the several Books are uniformly in capital letters ; and the type of the text is very clumsy. The reader may also consult *Bibl. Pinell.* vol. ii. p. 346 ; Denis, p. 610 ; and *Bibl. Magliabech.* vol. ii. col. 142. The present copy, from the Pinelli collection, is rather soiled ; and is bound in blue morocco.



308. MANILIUS. *Without Date, Place, or Name of Printer.* Quarto.

In point of typographical elegance, this edition is much preferable to either of the preceding; nor should I conceive its date to be much later than 1474, or 1475. On the recto of the first leaf (sign. a i—though not marked) we read as follows:

Marci Manilii astronomicon liber primus incipit  
 Armine diuinas artis & conscia fati  
 Sydera diuersos hominum uariantia casus:  
 Cœlestis rationis opus deducere mundo  
 Aggredior primusq; nouis helicōa mouere  
 &c. &c. &c.

A full page has 28 lines. The type is full and handsome, like that from the Milan, Venice, or Bologna early presses. The signatures are printed in a straight line with the last line or verse; and contain a to k in eights, i being marked like l. On the recto of k vj, it concludes thus:

Marci Manilii astronomicon liber quint⁹ & ultim⁹ finit

With this impression we close the list of the early and scarce editions of Manilius. Few libraries in Europe possess the four impressions here specified; and few points in bibliography are attended with greater doubt and difficulty in the discussion, than those connected (as the reader may have perceived) with the editions here described. Let us conclude with an extract from La Lande: 'Il y a une autre édition de Manilius, in 4to, que Bentley croit plus ancienne que celle de Bologne, 1474, et de Rome 1484. Maittaire, *Annal. Typog.* vol. i. p. 753, la cite comme n'ayant point de date ni de lieu. Weidler croit que c'est une contrefaction de celles de Nuremberg et de Florence; Scheibel ajoute, à moins qu'on ne dise que c'est tout le contraire. C'est un problème littéraire'. *Bibliograph. Astronom.* p. 9. Well might the same celebrated writer observe—in his account of the Abbé Mercier de St. Leger—'J'y vois combien les travaux d'un bibliographe sont étendus et compliqués: c'est une classe à part, et qui est très-



peu nombreuse, parmi les gens de lettres.' *Idem.* p. iv. note (1). It remains only to observe, that the present is a very neat copy, in blue morocco binding.

309. MARTIALIS. *Printed at Ferrara.* 1471.  
Quarto.

EDITIO PRINCEPS; but the 'LIBER SPECTACULORUM' is wanting. This is one of the rarest publications of ancient classical literature. De Bure, Audiffredi, and Baruffaldi, do not appear to have ever seen it; and, as well as Brunet, they only refer the reader to Maittaire: *Annal. Typog.* vol. i. p. 307-8. Maittaire's account (supplied by Dr. Mead's copy of the edition) is, it must be confessed, satisfactory as far as it extends. A copy of it was in the Pinelli collection (*Bibl. Pinell.* vol. ii. n° 4746); from which collection the present one was obtained.

I have little or no hesitation in giving chronological precedence to the Ferrara impression, even without the authority of Audiffredi; who, in his *Edit. Rom.* p. xvi. note, p. 414-15, assigns the date of 1472 to the subsequent (and hitherto supposed earliest) edition. In the first place, this impression, as is above observed, is only a partial one of the works of Martial. If an anterior impression of the entire works had existed, it is probable that the present would not have copied it in part. Yet they might have been each taken from different MSS. without the Ferrara printer having a knowledge of the Venetian edition: but, in the second place, the editor of the ensuing impression speaks of the corruption of the poet's text, as if he had been acquainted with it through a different medium than that of manuscript: and as every impression, succeeding (as I conceive) the ensuing one, has copied the prefatory epistle of Alexandrinus, in like manner the present one, if a posterior performance, would have comprehended both this epistle and the 'Liber Spectaculorum.'

That the Ferrara and Venetian impressions are taken from very different MSS. is sufficiently palpable, on a slight perusal only of their respective texts; and it is extraordinary how Fabricius (as Baruffaldi has well remarked) could have asserted the former to be a copy of the latter. The text of the present is, indeed, most grossly erroneous and corrupt; and the printer, if ANDREAS GALLUS have that honour, must have been ignorant or careless in the extreme: for we have such blunders as 'factus' for 'facturus', and 'secutum' for 'secuturum.'



Whether an apparent MS. of Martial, in the public library at Leyden,\* and with the above place and date subjoined, represent similar blunders, I cannot tell—‘*il mala plura* in Marziale (says Baruffaldi) fu tanto, che molti ingegni anche sublimi, ed elevati, lasciando il *bona* e il *mediocria* ne restaron sedotti.’ *Tipografia Ferrarese*, p. 31. We now come to a brief description of this rare and extraordinary volume. On the recto of the first leaf, is the epistle of Pliny to Priscus; having this prefix:

**PLINII SECVNDI EPISTOLA AD  
CORNELIVM PRISCVM.**

This epistle occupies the whole page; having the ten lines, which are separately printed in the ensuing impression, embodied with the general text; and containing many words singularly abridged. The reverse of this first leaf is blank. The prefix of Martial, concerning Cato, follows, on the recto of the ensuing leaf: with this title.

**M. VALERII MARTIALIS EPIGRAM  
MATON LIBER PRIMVS INCIPIT.**

This prefix is most erroneously printed. The transposition of some of the epigrams, and the alterations of some of the titles, clearly prove the text to be printed from a different MS. to the one from which the Venetian edition was executed. On the recto of the 201st and last leaf, we read the following imprint:

**M. VALERII MARTIALIS APOPHO  
RETA EXPLICIT. FELICITER. LIBER  
XIIII. FINIS.**

**Hic terminatur totū opus Martialis Valerii  
Quod continentur in quatuordecim libris par  
tialibus Impressum Ferrarie die secūda Iulii**

**ANNO DOMINI. M. LXXI.†**

\* —‘troviamo nel Catalogo—(Bibl. Pub. Univ. Lug. Bat. 1716, fol. p. 267) notato un Codice manoscritto degli Epigrammi di Marziale, in questi termini: ‘Martialis M. Valerii Epigrammata Ferrariae 1471. a viro docto conscripta.’ Non è noto chi fosse il personaggio dotto, che scrisse tal codice. Ma l’occupazione di trascriverlo di proprio pugno, pare che non potesse intraprendersi che da un Genio inchinato a favor di Marziale; Se questo poi fosse indizio di buono o di cattivo gusto, non è da noi, nè dell’istituto nostro il definirlo.’ Baruffaldi, *Tipograf. Ferrar.* p. 30. Baruffaldi does not supply the reference to the Leyden Catalogue, as here given.

† Sic.



A full page has 29 lines. The type is large but inelegant, being much inferior to the production of the press of Bernardus Augustinus. There are neither numerals, signatures, nor catchwords. The present copy is in tender, but perfect condition, with a full margin. It is bound in blue morocco.

310. MARTIALIS. *Printed by Vindelin de Spira.*  
*Without Date. Quarto.\**

EDITIO SECUNDA; and probably executed in the year 1472—according to the remarks submitted in the preceding article. De Bure has briefly, but accurately, described the volume; and justly classes it among the very rare impressions of classical authors in the XVth century. We may be more particular in the description of it. On the reverse of the first leaf there is this prefix:

Plinii Secundi Epistola ad Corneliū priscū.

This epistle contains 31 lines, of which 10 are brief ones. On the recto of the ensuing leaf we read the first Epigram, thus:

In Amphitheatrum Caesaris.

ARBARA PYramidū  
sileat miracula memphis  
b Assiduus iactet: nec baby-  
lona labor.  
Nec triuiæ templo molles  
laudentur honores  
Dissimuletque deum corni-  
bus ara frequens.  
Aere nec in uacuo pendentia mausolea  
Laudibus immodicis cares in astra ferant.  
Omnis cesareo cedat labor amphitheatro.  
Vnum pro cunctis fama loquatur opus.

On the reverse of the 179th leaf (pencil-numbered, in the present copy), at bottom, we read the last lines of the poet:

\* Apparently a Folio; but the water-marks are horizontal.



Surgite iam uendit pueris ientacula pistor  
Cristatę q; sonant undique lucis aues.

Then follows the letter from Georgius Alexandrinus to Angelus Adrian; the material parts of which are faithfully extracted by Maittaire, vol. i. 308, note. It is from a careful perusal of this epistle, that I incline to the opinion that a previous impression of Martial had been published; and, if so, it must have been the preceding one. A life of the poet follows this epistle: in the whole, 3 pages. On the reverse of fol. 181, and last, at top, we read as follows:

Raphael Zouenzonius Ister. Vindelino spyręsi ob  
eius incredibilem imprimendi solertiam. D. D.

Consumatissimus ille martialis

Impressus digitis uidelianis.

Hic est: hic lepidus facetiarum

Princeps: & salis attici: latinique.

Hunc hunc lector emas: tibi futurum

Pręclarum comitem domi forisque

Istri consilio tui poetę.

A full page of text contains 32 lines. The reader may be pleased to consult the various authorities referred to in the *Introd. to the Classics*, vol. ii. p. 80. Fossi, as usual, is correct and particular. The present is a fine copy, in red morocco binding: exhibiting one of the most perfect specimens of the elegance of the SPIRA PRESS.

311. CALDERINUS IN MARTIALEM. *Printed by  
Gensberg. Rome. 1474. Folio.*

FIRST IMPRESSION of the COMMENTARIES of CALDERINUS; and considered to be much more rare and estimable than either of the editions printed at Venice, in the same year: the ensuing one by I. de Colonia, and the other by J. de Rubeus. It was by pure accident that the present description, upon comparison, was found to be nearly precisely similar to that given by Audiffredi in his *Edit. Rom.* p. 156: whose account, it must be confessed, is greatly superior to the one in the



*Bibl. Instruct.* vol. iii. p. 369-370; but to which latter, exclusively, Laire (*Index. Libror.* vol. i. 343-4) has thought fit to refer the reader. The Crevenna Catalogue, (*Bibl. Crevenn.* vol. iii. p. 167, n°. 4084) with better judgment, reminds us of Audiffredi's more perfect description of the volume.

On the recto of the first leaf we read the opening, thus :

OMITIVS calderinus Iohanni francisco Lo  
d douici principis mantuani filio Salutem. non  
fuissent tot exemplis editi commentarii nostri  
&c. &c. &c.

This epistle concludes in the following manner.

—Laurētii causa suscepti sunt hi commentarii Laurentio dicati Laurentii est Domitius uale.

.Domitius in uolumen dicatum laurentio.

Odisti uigiles liber lucernas.

Et signum calami seuerioris.

Clarus conspiciue nitore uestis

Egressus foribus tumens uagaris.

Nec turbe metuis subire nasum.

Docto que potuit placere Sylle.

Sed currunt pueri salariorum.

Istas qui lacerent tibi lacernas.

Et thynnis faciant nouos cucullos.

Quid demum trepidus redire tentas.

Clausa est ianua. Iam liber ualebis.

This epistle concludes on the recto of the second leaf. On the recto of the third, begins the epistolary address to Lorenzo de Medici, having the title in six lines of capital letters. This second epistle comprehends 6 pages, and a part of the 7th. We have, next, a life of Martial, in 2 pages, by Calderinus; then another address to Lor. de Medici, in one page. The reverse of this leaf is blank; and the ensuing leaf is wholly blank. These introductory pieces comprehend 8 leaves: including the blank leaf. On the recto of fol. 9 commences



the commentary, with the first Epigram 'BARBARA Pyramidum'—Like the Commentaries of this period, only a part of each verse, commented upon, is printed. On the reverse of the last leaf but one, we read the colophon (which succeeds two controversial epistles of the commentator) as follows:

Domitii calderini ueronensis commentarii in .M. Valeriuꝝ  
martialem. cum defensione finiunt. Impressi rome per ma  
gistrum Iohannem gensberg auspicio et fauore excellentꝝ  
domini iohannis Aloisii tuscani de mediolano aduocati cō  
cistorialis. āno salutis. M.cccc.lxxiiii. die uero martis. xxii.  
mensis martii sedente sexto. iiii. pontifice maximo.

On the recto of the following and last leaf, we have an epigram of M. Lucidus Phosphorus ('quod est nomen academicum M. Lucii Facini'—says Audiiffredi); in which however there is nothing sufficiently luminous to extract. The preceding epistles of Calderinus are worth perusing; as they betray the bitter jealousy between their author and Nicolaus Perottus, who, at the same time with Calderinus, gave lectures upon Martial. Mr. Roscoe has noticed the labours of the latter Commentator in his Lorenzo de Medici, vol. ii. p. 92.

The present is a very fine copy of this desirable impression; having many rough fore-edges. It is magnificently bound in blue morocco.

312. CALDERINUS IN MARTIALEM. *Printed by*  
*J. de Colonia. Venice. 1474. Folio.*

The arrangement of the matter is in this edition precisely the same as in the preceding one; although a difference of typography, much to the advantage of the present one, is immediately observable. The signatures run from a to x, inclusively, in tens: then sign. 3 in ten: afterwards aa in eight; bb, six; cc, ten; dd, eight; ee, ten; ff, eight; and, lastly, gg twelve. On the recto of gg xij, we read the colophon, and the verses of Phosphorus. The former is thus:

Domitii calderini ueronēsis cōmētarii ī .M. Valeriū Martialē  
cū defēsiōe finiūt: Imp̄ssi Venetiis opa & ip̄edio Iohannis de  
Colonia Agripinēsi: \*at Johānis māthen de Gerretzē: q̄ una fi-

\* Sic.



deliter degētes: eosdē īpssores ad hoc duxerūt Anno salut! M.  
cccc.lxxiiii. M. Lucidi phosphori Epigramma.

(Then follows the Epigram.)

The present is a beautiful copy in red morocco binding.

313. MARTIALIS. *Printed by I. de Colonia. Venice.*  
1475. Folio.

There is no necessity to give a copious description of the present impression; since it is, in all probability, a mere reprint of the first Venetian impression, by Vindelin de Spira. On the reverse of the first leaf (sign. a i,) we read the epistle of Pliny to Cornelius Priscus, as before. On the recto of the ensuing leaf, a 2, we have this prefix to the first epigram in the 'Liber Spectaculorum':

M. Valerii Martialis Epigramatum opus  
In Amphitheatrum Caesaris.

The text seems to be a mere transcript of the preceding impression, and the press work is nearly in the same form. The signatures, from a to r, run in tens. On the recto of r viij, the text concludes as before, and the same epistle of Alexandrinus begins: on the reverse of r. ix, we read the imprint, thus:

Impressum Venetiis Impensis Ioannis de Colo,  
nia: sociiq; eius Ioannis manthen de Gherretzeꝝ.  
. M.cccc.lxxv.

The reader may see a few catalogue-references in the *Introd. to the Classics*, vol. ii. p. 81. The present is an extremely beautiful, and large margined, copy. It is in old red morocco (Harleian) binding.

314. MARTIALIS. *Without Date, Place, or Name*  
*of Printer. Quarto.*

This impression is evidently the same as that which Maittaire (*Annal. Typog.* vol. i. p. 767,) briefly describes as printed 'in a small and neat roman character, the register occupying the first page:' but



he is erroneous in calling it a folio. On the recto of the first leaf, we have a full page of register: on the reverse, is the epistle of Pliny to Priscus, as before. The entire volume is a mere reprint of the preceding impression—page for page, and line for line: but there are some gross blunders of pagination which require to be pointed out to the reader's attention\*—especially as the edition is without signatures, numerals, and catchwords. Thus, after fol. 29, comes fol. 70, running regularly to fol. 107; then, instead of fol. 30, according to the text, comes fol. 63, which extends to fol. 68 inclusively: we have, next, folios 108, 109, and 110: afterwards, fol. 31, extending to 38 regular leaves, or to fol. 69; then succeed folios 69 and 70, then fol. 110: the remainder of the leaves are regularly worked; from which we find that the impression contains 187 leaves. The text of Martial terminates with the word FINIS beneath. I suspect that the epistle of Alexandrinus should follow; but it is wanting in this copy.

The present is rather a large copy, but the leaves have a soiled aspect. It is well bound in blue morocco. The date of 1472 seems to be gratuitously inscribed upon the back of the binding; but I should think the work was printed before the year 1474.

315. MARTIALIS. *Without Date, Place, or Name of Printer.* Quarto.

On the reverse of the first leaf we read, as in the preceding impression, the letter of Pliny to Priscus. On the recto of the ensuing leaf, at top, is the prefix thus:

**M. Valerij Martialis Epigrāmatō Liber p̄m<sup>9</sup>  
In Amphitheatrum Caesaris.**

This leaf should be sign. a 2, as the following one is a 3. The signatures, from a to s, are in eights: s has ten leaves. It is singular that the address and the epigram concerning Cato, should be printed, by transposition, on the reverse of s 5. The text concludes on the reverse of s x. We have, afterwards, two leaves without signatures: these

\* It is, however, very probable that the paginary transpositions in the present copy, are the effect of the binder's ignorance, or want of attention.



contain a life of Martial by Calderinus. This impression is executed in a small Gothic type; and if it be the same as that which is noticed by Maittaire, vol. i. p. 767, it would appear to have been executed by John de Westphalia. I am however doubtful upon this point; although it may be confidently asserted that Vindelin de Spira never printed the edition—as Morelli would seem to indicate, in the *Bibl. Pinell.* vol. ii. p. 348, n°. 4748.

The present is a beautiful copy, in red morocco binding. It is questionable whether Panzer ever saw either of the two editions here last described.

316. MUSÆUS. Gr. et Lat. *Printed by Aldus.*  
*Venice. Without Date. Quarto.*

EDITIO PRINCEPS. It is generally allowed that the present impression preceded the one here subsequently described; and the date of it may probably be fixed within the year 1494. There are yet some difficulties to reconcile in regard to its priority, or otherwise, to the GRAMMAR OF LASCARIS—published in March 1495, and by some considered as the *earliest* production of the Aldine Press. We may state the chief points on each side of the question.

In the beginning of the preface to the present work, (the whole of which preface may be seen extracted in Maittaire, vol. i. p. 70) Aldus thus observes:

ΜΟΥΣΑΙΟΝ τὸν παλαιότατον ποιητὴν ἠθέλησα  
προοιμιάζειν τῷ τῷ Ἀριστοτέλει, καὶ τῶν σοφῶν τοῖς  
ἑτέροις αὐτίκα δὲ ἐμοῦ ἐνυπωσωμενοῖς &c.

Upon which Maittaire remarks, ‘there can be no doubt that this impression preceded the *Organon* of Aristotle, which was printed in 1495.’ Orlandi is of the same opinion, and places the present work in the year 1494, and as the first in the list of Aldine publications; *Origin. e Progress. della Stampa*, p. 56. On the other hand we are informed by Aldus himself, in his first preface to the Grammatical Institutes of Lascaris, 1495, that this latter work is to be considered by the public ‘quasi *præludium* summis nostris laboribus;’ and Cardinal Quirini, in a long and erudite letter to Saxius, which is appended to the *Notit. Hist. Lit. Typog. Mediol.* (col. 7), contends that the observation of Aldus, contained in the preface of Musæus, must be con-



sidered with reference to the appearance of that work before the *entire impression* of Aristotle was executed; so that this would assign the date of 1498 to the Musæus. Renouard gets rid of the question by supposing that the Lascaris was *in the press* before the Musæus; but that the Musæus was *first published*. He gives no bibliographical description (as far as I can discover) of the present work, in his first volume; and says in the second, p. 9, 'Il [Alde] débuta par le petit poëme de Musée, qu'il publia en grec et latin, in 4to. sans date, mais indubitablement en 1494.' In his third volume no further notice is taken of the work. Harles, who briefly mentions these apparent discrepancies, says of Quirini's remarks—'Enimuero argutiae mihi hae esse videntur:'—and indeed Quirini himself seems glad to escape from such niceties: 'De tot tantisque ambagibus parum et ipse sollicitus, imo eas declinandas autumans, ut libero pede iter meum conficiam, &c.' *Fabric. Bibl. Græc.* vol. i. p. 127: *Quirin. Epist. ibid.* Let us therefore, from courtesy, affirm the present to be THE FIRST PUBLICATION FROM THE ALDINE PRESS; and as such, its value will not fail to be very considerable with the curious collector.

On the recto of the first leaf, we read the title as follows:

Μουσαίου ποιημάτων τὰ καθήκοντα καὶ Λέανδρον ὃ δὴ καὶ εἰς  
τὴν ῥωμαίων διάλεκτον αὐτολεξεῖ μετω-  
χέειν.

Musæi opusculum de Herone &  
Leandro, quod & in latinam  
linguam ad uer-  
bum trala-  
tum  
est

On the reverse, there is an admonition to the reader to supply two omitted verses; from which we gather that this leaf was printed subsequently to the body of the text. Beneath this admonition, there is an epitaph upon Musæus, in the Greek and Latin languages. On the recto of the ensuing leaf, sign. α, is the preface of Aldus, addressed 'τοῖς σπουδαίοις εὐπράττειν:' on the reverse, are eighteen Greek verses of Marcus Musurus. On the recto of the ensuing leaf, α υ, commences the text of the poet, according to the fac-simile, beneath this title:



ΜΟΥΣΑΙΟΥ ΤΑ ΚΑΤ' ΗΡΩ ΚΑΙ ΛΕΑΝΔΡΟΝ.


 ΙΠΕΘΕΑ κρυφίων ἐπιμάρτυρα  
 λυχνον ἐρώτων.  
 Καὶ νύχλον πλωτῆς θαλασσοπέ-  
 ρων ὑμεναίων.  
 Καὶ γάμον ἀχνόεντα γόν, οὐκ ἴδεν  
 ἀφθιτος ἡώς.

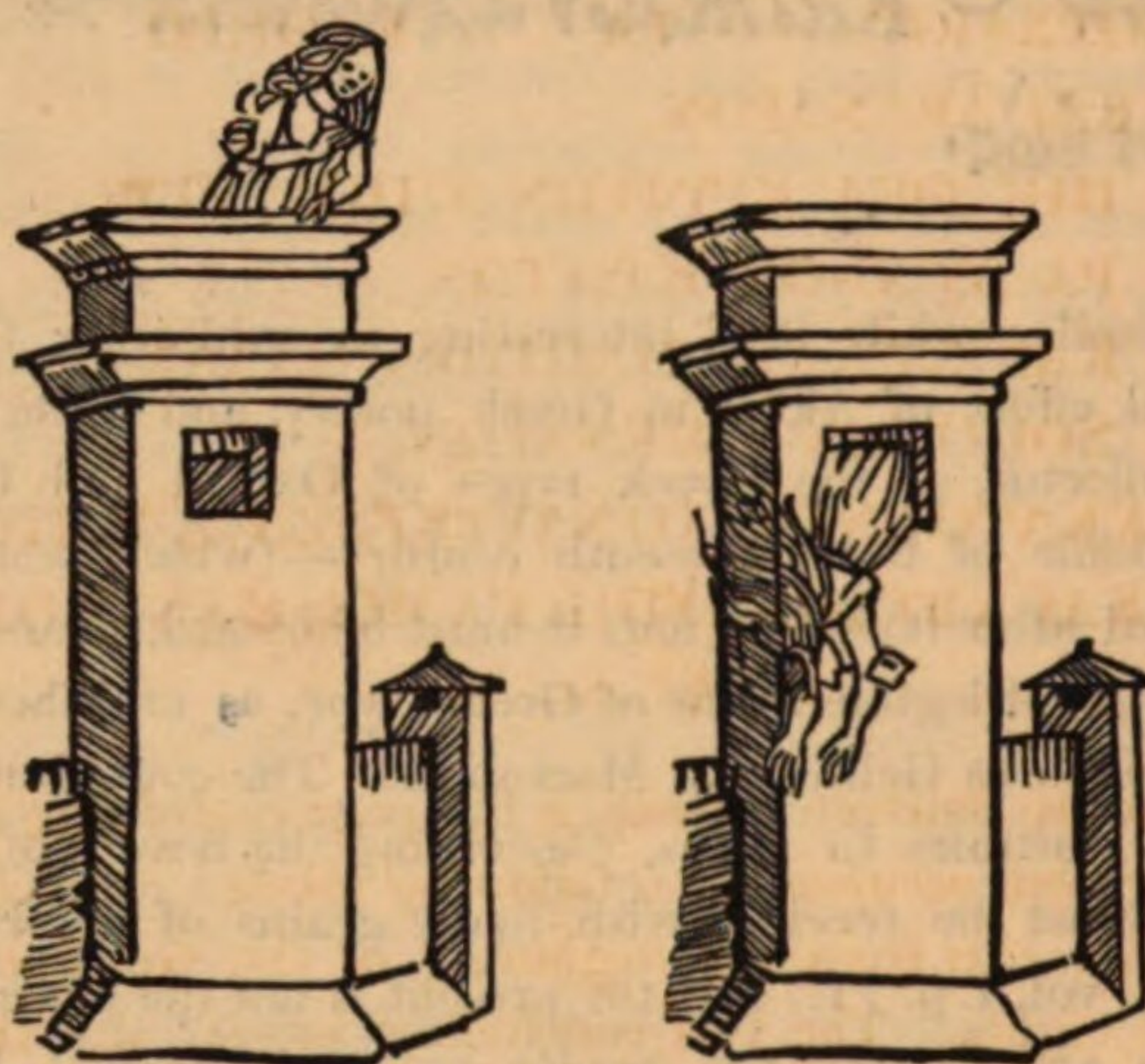
This fac-simile—while it is interesting as exhibiting the earliest typographical effort of Aldus in Greek poetry, and while it may remind the collector, of the Greek types of Oxford and Cambridge about the middle of the eighteenth century—(which seem to have been modelled after it)—does not, it must be owned, present us with such beautiful and legible forms of Greek type, as are those used by Jenson in the Aulus Gellius and Macrobius. The compliment, therefore, paid by Maittaire to Aldus, concerning the beauty of his Greek typography, must be received with many grains of allowance. See *Annal. Typog.* vol. i. p. 71. But the present is not the place to pursue this subject; and leaving the reader to open the *Bibl. Vaticana* of Roccha, at pages 412, 413, (where there is a most interesting notice of Aldus) we continue the description of the present volume.

The Greek text of Musæus, on the reverse of the 11th leaf from the commencement of the volume, concludes thus:

ΤΕΛΟΣ.  
 ΕΓΓΡΑΦΗ ΕΝ ΕΝΕΤΙ'ΑΣ ΔΑΠΑ-  
 ΝΗ ΚΑΙ ΔΕΞΙΟΤΗΤΙ ΑΛ-  
 ΔΟΥ ΤΟΥ ΦΙΛΕΛΛΗ-  
 ΝΟΣ ΚΑΙ ΡΩ-  
 ΜΑΙ'-  
 ΟΥ.  
 ΘΕΩΙ ΔΟ'-  
 ΞΑ.



On the recto of the ensuing leaf, sign. b, we have the Latin version of the Greek verses of Marcus Musurus, noticed as being on the reverse of the second leaf. On the reverse, commences the version of the Greek poem ; which, at the 9th and 10th pages, is interrupted by some Greek and Latin verses of Antipater, above two very curious wood-cuts, each page having one cut. The local scenery in these two cuts is the same. Part of the one, representing Hero upon the tower—and a part of the other, representing the same personage, leaping from the window of the tower—is strictly as follows :



In both cuts Leander is swimming across the Hellespont ; but in the latter, beneath the tower, he also lies dead upon the shore. The version of the poem continues on the reverse of fol. 17, and occupies the ten following pages. At the end, and on the recto of the 22nd and last leaf, we read the word 'FINIS.' The reverse is blank. It is justly observed by Renouard that the roman type, in this version, is much inferior in beauty to what was used by Aldus in Cardina Bembo's treatise, entitled 'De Ætna.'

The present may almost be called a matchless copy of this very rare and interesting little volume. It is bound in red morocco.



317. MUSÆUS. Gr. LITERIS CAPITALIBUS IMPRESSUS. Quarto.

This is the second edition of Musæus, and is considered to be the last work which issued from the press of Franciscus de Alopa, the printer of it, towards the close of the xvth century. It commences on the reverse of the last leaf of the ΓΝΩΜΑΙ ΜΟΝΟΣΤΙΧΟΙ (also printed in CAPITAL LETTERS—vide post) as follows:

ΜΟΥΣΑΙΟΥ ΤΑ ΚΑΘΗΡΩ  
ΚΑΙ ΛΕΑΝΔΡΟΝ.  
ΠΙΕ' ΘΕΑ' ΚΡΥΦΙΩΝ Ε'ΠΙΜΑΡΤΥ-  
ΡΑ ΛΥΧΝΟΝ Ε'ΡΩΤΩΝ  
ΚΑΙ' ΝΥΧΙΟΝ ΠΛΩΤΗΡΑ ΘΑΛΑΣΣ-  
ΣΟΠΟΡΩΝ Τ' ΜΕΝΑΙΩΝ.

ΚΑΙ' ΓΑΜΟΝ Α'ΚΛΟΤΕΝΤΑ, ΤΟ'Ν Ο'ΥΚΙ'ΔΕΝ Α'ΦΟΙΤΟΣ Η'ΩΣ.  
ΚΑΙ' ΣΗΣΤΟ'Ν ΚΑΙ' Α'ΒΥΔΟΝ, Ο'ΠΗΙ ΓΑΜΟΣ Ε'ΝΝΤΚΟΣ Η'ΡΟΥΣ,  
&c. &c. &c.

Beneath, there are fourteen verses; a full page containing 29 lines or verses. The poem occupies the 6 following leaves; concluding on the reverse of sign. c 11 from the beginning of the Gnomologia: a and b being in eights. The two concluding verses, and the subscription, are thus:

ΚΑΔΔ'Η'ΡΩ' ΤΕ'ΘΝΗΚΕ ΣΥΝΟΛΛΥΜΕ'ΝΩΙ ΠΑΡΑΚΟ'ΙΤΗΙ.  
'ΑΛΛΗ'ΛΩΝ Δ'ΑΠΟ'ΝΑΝΤΟ ΚΑΙ' Ε'Ν ΠΥΜΑ'ΤΩΙ ΠΕΡ Ο'ΛΕ'ΘΡΩΙ.

T  
E  
A  
O  
Σ.

Röever, in the preface of his edition of Musæus, informs us that this publication is taken from a much better MS. than the preceding one by Aldus; and Harles supposes it to have been the basis of almost every subsequent critical impression. *Fabr. Bibl. Græc.* vol. i. p. 127. The reader may consult Maittaire, vol. i. p. 101-5, concerning the labours of Alopa; which deserve, it must be confessed, to become



better known to the public by a more interesting description of them. Copies of this impression were in the Askew and Crevenna collections: see *Introd. to the Classics*, vol. ii. p. 88. The present is a large and beautiful one, in red morocco binding.

318. NEPOS (CORNELIUS). *Printed by Jenson.*  
*Venice.* 1471. Quarto.

EDITIO PRINCEPS; and published under the name of ÆMILIUS PROBUS. We will first particularly describe this rare and estimable production of Jenson's press. On the recto of the first leaf, here illuminated by an ancient hand, we read as follows:

AEMILII PROBI VIRI CLARISSIMI DE VITA  
EXCELLENTIVM LIBER INCIPIT FELICITER.

ON DVBITO FORE Plerosque  
Attice q hoc genus scripturæ leue: &  
nō satis dignum summorum uirorū  
personis iudicent: cum relatū legent  
quis musicam docuerit Epaminūdā:  
aut in eius uirtutibus commemorati  
&c. &c. &c.

There are 23 lines beneath; and a full page contains 32 lines. The impression concludes on the recto of the 51st and last leaf, thus:

Sed nos tempus  
est huius libri facere finem: & romanorum explicare  
imperatores: quo facilius collatis utrorumq; factis qui  
uiri præferendi sint possit iudicari.

PROBI AEMILII DE VIRORVM EXCELLEN-  
TIVM VITA PER. M. NICOLAVM IENSON  
VENETIIS OPVS FOELICITER IMPRESSVM  
EST ANNO A CHRISTI INCARNATIONE.  
M.CCCC.LXXI. VIII. IDVS MARTIAS.



Like most books of this period, there are neither numerals, signatures, nor catchwords. In subjoining a few bibliographical observations, I must be permitted to avail myself of my former labours. 'This is a very scarce and curious edition, and has always been treasured in the libraries of the learned. De Bure, *Bibliogr. Instruct.* vol. vi. n°. 6092, observes, that another Venetian edition, of the date of 1473, has been mentioned by bibliographers; but in the existence of which he has no belief. It must be remarked that Maittaire, vol. i. p. 326, and Panzer, vol. iii. p. 99, both notice this second Venetian edition; and refer to Ernesti, *Bibl. Lat.* vol. i. p. 103—where it is observed that one Savaro made use of this very impression. Notwithstanding this observation, which seems only cursorily made, without reference to a single library—in support of the existence of this second Venetian impression—I doubt whether such an edition exists; particularly as I have not been able to trace a vestige of it in the bibliographical works and catalogues that I have consulted. This Editio Princeps is praised by Fabricius and Maittaire, but it does not appear to have been accurately examined till the Vulpii and Fischer very carefully collated it. *Edit. Bipont. Notit. Liter.* p. xxv. According to Harles, it was collated by Longolius, for his edition of 1543. For a further account of it, consult the last mentioned authority.' *Introd. to the Classics*, vol. ii. p. 91-2. Sardini says the volume contains 56 leaves; but he is in error. Yet he properly describes it as a Quarto. *Storia Critica di Nicolao Jenson*; lib. iii. p. 14. The present copy is large, but not free from stain. It affords a fine specimen of the paper of the XVth century. In red morocco binding.

319. OPPIANUS. DE PISCATU. *Printed by Bonus Gallus. Colle. 1478. Quarto.*

EDITIO PRINCEPS. LATINE. Before we describe this volume, which is of uncommon occurrence, we may correct an error of Orlandi (that has crept into subsequent publications) respecting a supposed earlier edition of the date of 1471. This error will be found at p. 125, and p. 374 (not. p. 429, as Panzer refers to it) in the *Orig. e Progress. della Stampa*: &c. but it had been noticed by a strong doubt expressed of the existence of such edition by Maittaire, in vol. i. p. 319, note I; which seems to have escaped Panzer. Marchand, in his *Hist. de l'Imprim.* p. 59, has inserted the same supposititious edition of 1471: for which he has been corrected by Panzer: vol. i. 273. Laire, *Index Libror.*



vol. 447, refers only to the *Bibliogr. Instruct.* vol. ii. p. 392-3: where the description of this impression is so brief, that it is questionable whether De Bure ever saw it. We now proceed to describe the volume.

On the recto of the first leaf commences the dedication of the work, by the translator, Lippius, to Lorenzo de Medici; which concludes on the reverse of the same leaf. Beneath, begins the poetical proheme of the translator; terminating on the reverse of the 2d leaf. The Arguments of the work are beneath; and the version commences on the recto of the ensuing leaf, on sign. a 3, thus:

**I**spersas ponti gentes aciesq; natantum  
**d** Squamigeras almae uariū genus āphitrites  
 Antoninae canam rerum cui summa potestas:  
 Quaeq; procellosis habitant sub fluctibus alti:  
 &c. &c. &c.

The Version of the poem terminates on the recto of h 2 in eights. On the reverse, commence the 'Distica' of the Translator, addressed to Lorenzo de Medici. These terminate on the rev. of h. vij. On viij recto, we read the imprint:

**Philippus poscus ad lectorem**  
**L**aurentius Lippus Collensis Vir utraque lin  
 gua apprime eruditus hoc diuinū Oppiani opus  
 tradurit Gallus cognomine Bonus impresit:  
 ut esset studiosis litterarum utriusque industria  
 quantulacunque accessio: Quapropter quod Op  
 pianum o lector latinum legis utrisque gratias  
 agas Impresum in Colle Oppido Municipio  
 Florētino anno ab hūaitate Christi. Mccccxviii.  
 die. xii. Septembris.

The register is beneath, The reverse is blank. The Gothic type of this impression has, at first glance, the appearance of that of Ketelaer; but it is smaller, and more uniform. A full page of the poem contains 32 lines. The present is a beautiful copy, in blue morocco foreign binding.



320. OROSIUS. *Printed by Schüszler. Augsbourg.*  
1471. Folio.

EDITIO PRINCEPS. We have here another fine specimen of the press of Schüszler; who, in the preceding year, published a magnificent impression of the Latin version of Josephus, which has been noticed at p. 98-100, ante; and which, alone, may serve to refute the opinion of Maugerard \* (expressed in the *Journal Encyclopédique*, *Décembre* 1787), that this printer never published any thing before the year 1471, with his name, and the date and place affixed. In regard to the volume now under consideration, we may, in the first place, affirm that it was an anterior publication to the one here afterwards described, notwithstanding Havercamp was of a different opinion. The best bibliographers seem to be decisive upon this point. In the second place, the reader will find good descriptions of this impression in the *Bibliogr. Instruct.* vol. v. p. 263, (taken from the copy in the Gaignat, afterwards in the Valliere, Collection) in Seemiller *Incunab. Typog. fasc. i. p. 34*, and in Braun's *Notit. Hist. Lit.* pt. i. p. 137:† which two latter descriptions are in many respects the same. Maittaire had noticed the volume in his *Annal. Typog.* vol. i. 305, and in a note (7) mentions the singular computation of time observed in the colophon. We proceed to a description of the volume itself; which is of considerable rarity.

On the recto of the first leaf we read 'Regstrum‡ pro capitulis tocius libri inquirendis:' on the reverse commence the heads of the chapters in the second book, and in like manner follow those of the remaining six books: the whole terminating on the recto of the 7th leaf: the reverse, blank. On the recto of the 8th leaf, the prologue of the historian commences, having this prefix:

**Pauli hōrosij presbiteri historiogphi discipl'i sancti  
augustini epi. viri hispani generis eloquentissimi.  
aduersū cristiani noīs q̄rulos prologus ī libros septē**

On the recto of the ensuing and 9th leaf, the first book of the

\* I am indebted to the ms. memoranda of Count Reviczky for this remark.

† Braun has referred erroneously to the II<sup>d</sup> part of the first volume of Meusel's edition of *Struvius, Bibl. Hist.* instead of to the I<sup>st</sup> part of the same volume—p. 59.

‡ Sic.



History begins. On the reverse of fol. 130 (pencil-numbered) we read the colophon, thus :

**Beati Pauli orosij presbiteri in xpiani noīs querulos  
libri nūo septem finiunt feliciter, Per Johannē Schuřler  
florentissime urbis Auguste conciuē impressi, Anno  
a ptu virginis Marie salutifero. M°. q̄dringētesimo  
et septuagesimo p̄mo. Circit' iunij nonas septias**

On the critical authority of Havercamp, we learn, that 'this edition excels all the ancient ones in intrinsic value, and is printed with great accuracy from an excellent Manuscript.' *Præfat. Edit. Orosii, 1738, 4to.* The present is a fine large copy, with some of the fore-edges uncut ; in red morocco binding.

**321. OROSIUS.** *Printed by Herman Lichtensteyn.  
Vicenza. Without Date. Folio.*

This is the edition which Havercamp supposed to be anterior to the preceding one. Its date is probably not earlier than 1474 ; and De Bure and Panzer assign to it that of 'about 1475.' The verses, forming the colophon, have rendered it interesting to bibliographers ; and these may be seen, as well below, as in De Bure, vol. v. p. 264-5 ; *Bibl. Reviczk.* p. 138-9 ; *Bibl. Crevenn.* vol. iv. p. 31 ; and *Bibl. Magliabech.* vol. ii. col. 258-9. The impression is executed in a neat, small roman letter, with a full page of text, having little space between the lines. On the reverse of the first leaf is a kind of Advertisement, printed in capital letters, in 16 lines ; which may be seen, in italics, in De Bure. On the recto of the following leaf, begins the text of the history :

**PAVLL OROSIL VIRI DOCTISSIMI. HISTORIA-  
RVM INITIVM AD AVRELIVM. AVGVSTINVM.**

**PRAECEPTIS tuis parui beatissime pater Au-  
gustine. atque utinā tā efficaciter : quam libēter.  
&c. &c. &c.**

On the recto of the 100th and last leaf, we read the colophon above alluded to :



Bartholomeus paiellus, eques Vicentinus in. P. Orosium.

Vt ipse titulus margine in primo docet :

Orosio nomen mihi est.

Librariorum quicquid erroris fuit :

Exemit Aeneas mihi.

Meq̃ imprimendum tradidit non alteri

Hermanne : q̃ soli tibi.

Hermanne nomen huius artis, & decus :

Tuæ q̃ laus Coloniae.

Quod si situm orbis : sique nostra ad tempora

Ab orbis ipsa origine

Quisq̃ tumultus, bellaq̃, & cædes uelit

Cladesq̃ nosse : me legat.\*

The reverse is blank. The author of these verses was *ÆNEAS VULPES*; who, according to Fossi, resided at Vicenza, and was a corrector of the press of many editions published there. In the *Scrittori Vicentini* of Angiol-gabriello, vol. ii. p. cxxi-cxxviii, there is a particular and interesting account of this literary character. The above verses are also cited in it; with the following remark: 'Finalmente cantò a dovere di *Ænea Volpe* (olim Battista) il nostro *Galasso*,'

Nec Pater *ÆNEAS VULPIS* certissima Proles

Eloquio insignis prætereundus erit.

The present is a fine copy, in red morocco binding.

\* These verses also appear in the edition of Leonardus Basiliensis; but the words 'Leonardus' and 'Basilea' are substituted for those of 'Hermannus' and 'de Colonia.' From a note in the *Supplement* to the *Cat. de la Valliere*, p. 68, no. 4592, it would seem that Lichtenstein and Leonardus Basiliensis were the joint publishers of the edition; and that each substituted his name according to the divided portion of the impression.



322. ORPHEUS ET PROCLUS. Gr. *Printed by Philip Junta. Florence. 1500. Quarto.*

EDITIO PRINCEPS. This is one of the most elegantly printed ancient volumes of Greek poetry with which I am acquainted; and is extremely creditable, in every respect, to the early press of the GIUNTÆ or JUNTÆ.\* While the typographical antiquary may treasure it as one of the latest specimens of that type with which the celebrated Florence Homer of 1488 was executed (see p. 60 ante), the scholar will rejoice that he is in possession of such a correct 'Editio Princeps;' the text of it having called forth the praises of Gesner and Herman. It must however be remembered, that the treatise of Orpheus, relating to STONES, is omitted in this edition.

This book is equally rare and beautiful. Maittaire, vol. i. p. 713, note 4, is brief but correct. De Bure's description is entitled to the same distinction. *Bibliogr. Instruct.* vol. iii. p. 221-2. Each authority might have been more satisfactory, by having been somewhat less laconic. Bandini, *Juntarum Typog.* pt. ii. p. 2-3, is concise, but very intelligent.† He calls it, justly, 'editio rarissima.' Harles, *Fabricii Bibl. Græc.* vol. i. p. 149, is both laconic and meagre.‡ Herman, the last editor of Orpheus, tells us that almost all the subsequent editions have adopted the text of the present one. Gesner, in a long note upon one of the verses of the Argonautics, has treated minutely of it, and was inclined to think that Lascaris might have been the editor. This, however,

\* The reader may be pleased by perusing an animated address to THOMAS JUNTA—a descendant of Philip, the printer of the above work—from the pen of the venerable Conrad Gesner. It is in the latter's *Pandects*, pt. i. fol. 329, and dated August, 1548. Maittaire has copied this address in his *Annal. Typog.* vol. iii. p. 250. Bandini, pt. i. p. 19-20, refers only to Maittaire; being apparently ignorant of the work of Gesner: a work, which has been already recommended to public attention: see the *Bibliomania*, p. 40, note. Gesner is warm in his eulogy of the typographical fame of the JUNTÆ FAMILY; and whoever reads the prefix to the Junta Priscian of 1554, as it is extracted by Bandini, pt. i. p. 31, will admit that Gesner has been just as well as generous in his commendation.

† 'Exstabat (says he) olim Florentiae in Bibliotheca Ducis Salviati, ubi hanc rarissimam editionem videre mihi contigit. Illam autem possidet eruditissimus Marchio Cæsar Lucchesinius Lucae in sua privata lectissima Bibliotheca. A quo exactissimam Libri recensionem acceptam referimus.'

‡ De principe editione vide Hambergerum et Gesnerum in præfatione ad posterioris editionem pag. viii. sq. Illa quamvis scateat mendis, tamen basis erat editionum sequentium usque ad Stephanum.' Harles refers only to the superficial notice of it by De Bure



requires confirmation. See *Introd. to the Classics*, vol. ii. p. 101. It remains to describe particularly a volume of such rarity and worth.

It has no preface; but on the recto of the first leaf, sign. α ι, the text begins according to the following fac-simile:



• ΟΡΦΕΩΣ • ΑΡΓΟΝΑΥ-  
ΤΙΚΑ •



ΝΑΞ ΠΥΘΩΝΟΣ μεδίωρεχάτη  
βόλε μάρτι·  
ὅς λάχες ἡλίβα τ' ὀκορυφῆς παρ  
μασίδα π' ἑτρω·  
σὴν ἀρετῶν ὑμῶν, σὺν Δέμοι χλῆ-  
οσέωθ' ἁλὸς ὀπάσας·

A full page has 28 lines or verses. The *Argonautics* comprehend 25 leaves; terminating on the reverse of Δ ι in eights—thus:

ΟΡΦΕΩΣ, ΑΡΓΟΝΑΥ  
ΤΙΚΑ.

On the recto of the ensuing leaf, Δ ι, begins the prefix to the *Hymns*, or an address to Musæus, thus:

ΤΟΥ ΑΥΤΟΥ . ΠΡΟΣ ΜΟΥΣΑΙΟΝ.

Εὐτυχῶς χρῶν ἑταῖρε

The ornament above, and the first letter (M) of the first verse, are in red—as before. On the recto of Δ ι, we have the beginning of the *Hymns* themselves:

ΤΟΥ ΑΥΤΟΥ. ΥΜΝΟΙ.



The Hymns extend to the reverse of ζ viii, ending thus :

ΟΡΦΕΩΣ.

ΤΜ-.

ΝΟΙ.

Next follow the *Hymns* of PROCLUS.

ΠΡΟΚΛΟΥ ΑΥΓΚΙΟΥ ΤΟΥ ΦΙΛΟΣΟΦΟΥ,

Ὑμνοι.

Εἰς τὸν ἥλιον

λυθὶ πυρὸς νοεροῦ βασίλειῳ χῶρυ.

σήμε τιτάν.

κλυθὶ φάουσι λαμῖα. ζωαρκέος

ᾧ ἀνα πηγῆς.

&c. &c. &c.

The hymns comprehend only 3 leaves ; ending on the recto of the third, with the following subscription and imprint :

ΤΕΛΟΣ.

Τῷ θεῷ δόξα.

¶ Anno ab incarnatione. M.cccccc. Die. xix. Septembris. Impressum Florentiæ impensa Philippi Iūte bibriopolæ. Si quos errores in hoc opere lector iuenies. qui properātes oculos nostros subterfugerūt eos pro iudicio tuo emēdabis. uix fieri pōt ut nō tales iterueniāt.

The reverse is blank. The present is a truly beautiful copy of this desirable volume ; and is of such ample dimensions, that many of the leaves have rough fore-edges. It is bound in blue morocco.



323. OVIDIUS. OPERA. *Printed by Balthesar Azoguidi. Bologna. 1471. Fol. Bound in 3 vols.*

EDITIO PRINCEPS. That I am justified in having called this an impression 'of extraordinary rarity,' (*Introd. to the Classics*; vol. ii. p. 105) will be evident from the present particular description of it. De Bure knew of no collection in Paris which contained it; although, according to Brunet, there is now a copy of it in the Imperial Library.\* Audiffredi had never seen it till towards the close of his *Edit. Ital.*: for at page 14 of this latter work, he relies entirely upon Maittaire, vol. i. p. 307, note 3; but at page 405, he is enabled to give a comparatively particular account of it, from a copy in the possession of the Canon Devoti, which was bound in ancient binding, in one volume:—wanting however a good deal to render it perfect. From this account La Serna Santander inserted his own, in the *Dict. Bibliogr. Choisi*, vol. iii. p. 219-221. It will be seen that both Maittaire and Audiffredi have omitted much that the reader ought to be acquainted with. Fabricius and Ernesti were entirely ignorant of it; and Harles copies De Bure, who confesses his obligations to Maittaire. Palmer has repeated the error of Orlandi, who conceived that the impression contained only the *Metamorphoses*. *History of Printing*, p. 187; *Orig. e Progress*, p. 375. The collections of Mittarelli, Magliabechi, and the Cardinal Lomenie, were without it; and, in our own country, those of Lord Oxford, Dr. Mead, and Dr. Askew. It was in the collection of Lord Pembroke that Maittaire saw the copy described by him; which copy yet remains in the same curious library. We now proceed to a description of the copy under consideration; premising that, as the head title to the register indicates, the whole was originally published in one volume. On the recto of the first leaf, we read the following prefix to the address of Puteolanus, the editor, to Franciscus Gonzanga:

\* Brunet thus observes upon its rarity: 'Aucun exemplaire complet n'a encore, à ma connaissance, été mis en vente dans ces derniers temps.' He further remarks upon the arrangement of the several pieces in the copy in the Imperial Library; noticing that the *Metamorphoses* contain 155 leaves, of which the reverse of the last leaf is blank: the *Ibis* contains 9 leaves, of which the last concludes on the recto: the *Fasti*, 64 leaves; concluding with LAUS DEO: the *Tristia*, *De Ponto*, *Pulex*, *Philomela*, *Medicamen Faciei*, and *Nux*—in the whole, 94 leaves. The *Ars Amatoria* and *Remedium Amoris* contain, together, 41 leaves. From this statement, it is evident that the copy is not complete; as it wants the *Epistles*. Brunet also observes that these parts are not always bound in the same order *Manuel du Libraire*, vol. ii. p. 225-6.



Rāciscus Puteolanus parmensis Frācisco gō  
 zage Cardinali Manthvano suo Sal. Pl. d.  
 Poemata Publii Ouidii nasonis nup a me recogni  
 ta īpssa; sub tuo noīe edere constitui cādīdissime ac  
 iucūdissime prīceps: Cuius sane rei mihi nulla abs te  
 gratia nullū mercedis genus prsus exposcitur: Ve  
 &c. &c. &c.

This prefatory epistle, or address, concludes on the recto of the 2d leaf; followed by a life of the poet, by the same editor. The biography of Ovid terminates on the reverse of the 3d leaf. After noticing what he conceives to be the legitimate, and illegitimate, works of the poet, Puteolanus continues thus, towards the conclusion:

—Attribuunt ei et  
 alia opuscula: sed meo iudicio nūq̄ ovidii fuere: ui  
 delicet de pulice de nuce de philomena. Insaniunt ue  
 ro qui eum dicūt scripsisse de uetula: de limaca: nā  
 ea oportuit fuisse cuiusdam īfantis et ignorātissimi:  
 &c. &c. &c.

At the close of this life, we have an important colophon—which unequivocally informs us that the printer was the first who exercised his art at Bologna—and hence this publication is considered to be the EARLIEST PRODUCTION of the BOLOGNA PRESS. It is as follows:

Huius opera omnia medea excepta & triumpho Cē  
 saris: et libello illo pontica lingua cōposito: quę in  
 curia tempoz perierunt: Balthesar Azoguidus Ci  
 uis Bononiensis honestissimo loco natus primus in  
 sua ciuitate artis impressorie īuentor & sūma necessi  
 tudine mihi cōiunctissimus ad utilitatē humani ge  
 neris impressit;

MCCCCLXXI

On the recto of the ensuing, and 4th leaf, we read the following table; which probably was, originally, the first leaf of the volume:



Tabula earū rerū quę sūt ī hoc uolumine  
 Epistola francisci puteolani ad reuerendissimū cardi-  
 nalem franciscū gonzagā manthuanū. Poemata  
 Eiusdem uita. P. O. Nasonis. P. Ouidius  
 P. O. Nasonis epistolaz liber. Hāc tua.  
 Sapphos eiusdem. Num quid.  
 P. O. Nasonis amorū libri tres. Qui modo.  
 P. O. Nasonis ad iuuentutem rromanam d̄ arte a  
 mādi libri tres. Si quis.  
 Eiusdem de remedio amoris liber. Legerat.  
 P. O. Nasonis metamorphoseos libri XV In noua  
 Eiusdem inuectiua in ibin. Tēpus.  
 P. O. Nasonis ad germanicum cēsarem fastorum  
 libri sex Tempora.  
 Eiusdem de tristibus libri quinq;. Parue.  
 Eiusdem de ponto libri quatuor. Naso  
 De pulice. Parue pulex.  
 De philomena. Dulcis.  
 P. O. Nasonis de medicamine faciei. Discite.  
 Carmen de nuce. Nux.

On the recto of the 5th leaf—the *Epistles* begin according to the  
 ensuing fac-simile :

ANC TVA PENELOPE  
 lento tibi mittit ulixes .  
 Nil mihi rescribas :  
 attamen ipse ueni .  
 Troya iacet certe danais inuisa puellis .  
 Vix priamus tanti : tota q̄ troya fuit .  
 O utinam tunc cum lacedemona classe petebat  
 Obrutus insanis esset adulter aquis .



A full page contains 39 lines. The first volume of the present copy terminates with the works mentioned in the annexed subscription:

Publii Ouidii nasonis sulmonensis poetę clarissin  
de arte amādi & de remedio amoris libri feliciter  
expliciunt Deo laus.

The *Metamorphoses*, with which the second volume commences, are preceded by six hexameter and pentameter verses. The first seven verses of the poem are thus printed:

N NOVA FERT ANIMVS

mutatas dicere formas

Corpora : dii cęptis :

nam uos mutastis & illas :

Aspirate meis :

primaq; ab origine mundi

Ad mea perpetuū

deducite tempora carmen.

Ante mare & terras :

& quod tegit omnia celum

Vnus erat toto nature uultus in orbe :

Quem dixere chaos : rudis indigestaque moles :

&c. &c. &c.

The *Metamorphoses* extend to the end of the volume; having the word FINIS beneath the last verse. The third volume opens with the *Fasti*, thus:

EMPORA CVM causis

latium digesta p ānum :

Lapsaq; sub terras : ortaq;

signa canam

&c. &c. &c.

and ends with the *Nux*; the conclusion of which is as follows:



Si merui : uideorq; nocēs : īponite flāmē :

Et liceat miserę dedecus esse semel.

Si nec cur urar : nec cur excidar habetis :

Parcite : sic cęptum perficiatis iter ;

. P. ovidii nasonis de nuce libellus explicit.

Such is the account of this exceedingly rare publication of one of the most interesting works of classical antiquity. The present copy, although handsomely bound in yellow morocco, and of ample dimensions, has a few of the leaves in the first volume perfected by MS:—executed, however, with singular neatness and success, in imitation of the original type. There are also some few slightly-wormed leaves : but the copy, even in this condition, is an inestimable biographical treasure. The copies in the collections of the King and the Earl of Pembroke have greater imperfections. What further information, relating to this edition and to the printer of it, may be obtained from the *Antiquities of the City of Bologna*, published by Valerio Felice Azzoguidi, in 4to, 1716, I am not able to say. This latter work is noticed in Sancassani's *Biblioteca Volante di Cinelli Calvoli*, 1734, 4to, vol. i. p. 70. The author of it was probably a descendant of the printer of this Editio Princeps.

324. OVIDIUS. OPERA. *Printed by Sweynheym and Pannartz. Rome. 1471. Folio. Bound in 3 vols.*

EDITIO SECUNDA. We will first describe the order of the arrangement of the several pieces as they occur in this very rare impression; and afterwards subjoin a few brief, but pertinent, remarks respecting the time, scarcity, and value of the edition. Audiffredi describes it as in two volumes; the one containing 241, and the other 64, leaves. The present copy is bound, with much judgment, in three volumes of nearly equal bulk. On the reverse of the first leaf we read the prefatory epistle of the editor, the Bishop of Aleria; the most material part of which is extracted by Maittaire and Audiffredi, but the whole



of which will be found in the note below.\* This epistle bears date, thus :

Rome quintodecimo Kal. Augu. M.CCCC.

LXXI. Pōtificatus tui cādīdissimī. Anno septimo.

On the recto of the ensuing leaf commence the *Metamorphoses*, with a prefix of 12 verses :

Propositio. & inuocatio. I.

N noua fert animus  
mutatas dicere formas  
Corpora. dii ceptis nam  
uos mutastis & illas  
Aspirate meis. primaq;  
ab origine mundi.

Ad mea perpetuū deducite tempora carmen.

&c. &c. &c.

\* It is exactly thus : some of the contractions being supplied.

Io. An. Episcopi Aleriensis in Cyrno Epistola.

P. Ouidium. Nasonem pater beatissime Paule. II.  
Venete Pontifex Maxime. acerrimi poetam ingenii  
nemo est qui maxime non admiretur. nemo qui non  
diligat : & ut suauius exosculetur. Magnum ta-  
men eius Metamorphoseos opus. quanquam inemendatum  
ab eo propter exilii calamitatem relictū est : omnibus  
illius prestat operibus. id nos per estatē presentem  
quasi ludentes inter maiora Ciceronis orationū opera  
recognouimus : & parua quedam argumēta fabularum  
principis apposimus. Si quis fortasse diligentius in  
ea re uigilauit : aut plenius quicquam ab antiquis traditū  
habet : exponat illud in publicum rogamus. Nos ipsi  
satis artati temporum angustiis necessitati potius pa-  
ruimus : quam nostro desiderio. Cetera omnia Poete opera  
quanta cura possumus : congregamus : ut lenissimū  
Vates in duobus legi totus uoluminibus possit.

(Here follows the Date, as above : then the ensuing verses.)

Orba parente suo quicūq; uolumina certus  
His saltem uestra detur in urbe locus.



A full page of the poetry contains 38 lines or verses. The *Metamorphoses*, according to the pencil-numbered leaves of the present copy, comprehend 177 leaves, and terminate on the recto of the last, thus:

Ore legar populi: perq; omnia secula fama  
Siquid habent ueri uatum presagia uiuam.

FINIS

Then follow the eight verses, ('Aspicis illustris,' &c.) precisely as at page 113, ante. The *Elegies* commence on the recto of the first leaf of the second volume. These comprehend 35 leaves; terminating on the reverse of the 35th. On the recto of the 36th commences the *Ars Amandi*, with this prefix:

P. Ouidii. Nasonis de artibus  
amandi liber primus.

This poem comprehends 32 leaves. We have, next, the *Pulex* (two half pages) followed by

P. Ouidii Nasonis de  
remedio amoris. Liber. I.

Eleven leaves are filled by this poem. It is followed by the *Consolatio ad Liuiam Augustam*, which occupies 6 leaves and a half, or 13 pages. Then commence the *Epistles*, on the reverse of the leaf with which the preceding poem concludes; having this prefix:

P. Ouidii Nasonis Heroides  
Epistole. Penelopes ad Vlixē  
uirum suum. Elegia.

These *Epistles* terminate the volume on the reverse of fol. 132, from the beginning of it. The third volume opens with the *Nux*:

Quoq; magis foueas: nō hec sūt edita ab ipso  
Sed quasi de domini funere rapta sui.  
Quicquid in his igitur uitii rude carmen habebit:  
Emendaturus si licuisset: eram.

See also Maittaire, vol. i. p. 303, note 6: Audiffredi, *Edit. Rom.* p. 77.



followed by the *Medicamen Faciei*, and *Ibis*. Then the *Tristia*, with this prefix :

P. Ouidii Nasonis de tristibus Liber.  
Ad librum suum Elegia.

This poem comprehends 79 leaves ; terminating thus, on the reverse of the 79th :

Tu modo quē poteras uel apte tutus amare  
Si res est anceps ipse latenter ama.

Then immediately commence the Epistles, *ex Ponto*, without any prefix or indication (as Audiffredi justly remarks)—having this first title : ‘ Ad amicos.’

These terminate on the recto of the 106th leaf from the commencement of the volume ; and are followed, on the reverse of the same leaf, by the epistle of *Sappho to Phaon* ; which latter comprehends 6 pages ; terminating thus, on the recto of fol. 109, and having the reverse blank :

O saltem misere crudeli epistola dicat  
Vt mihi Leucadie fata petant aque. FINIT

On the recto of the 110th leaf, from the commencement of the volume, the *Fasti* open thus :

P. Ouidii Nasōis Fastorum  
ad Germanicum Cæsarem  
Liber primus. Prefatio.

Empora cum causis  
Latium digesta per annū :  
Lapsaq; sub terras :  
ortaq; signa canam.  
Excipe pacato Cesar  
Germanice uultu

Hoc opus. & timide dirige nauis iter.  
&c. &c. &c.



Each of the books has a title prefixed, with the exception of the vith and last; which is without one. On the reverse of the 175th leaf, from the commencement of the volume, we read the subscription to the work, thus:

**Finis. vi. librorum Fastorum Ouidii  
Ad. Ti. Cesarem Germanicum Aug.**

Such is the description (more particular, it is presumed, than any with which the reader has been hitherto acquainted) of this uncommonly rare and valuable impression. In regard to the period of its execution, Audiffredi supposes the whole to have been finished before March 20th 1472; the date of the celebrated epistle of the Bishop of Aleria to Pope Sixtus IV, in behalf of the printers of it, and appended to the Commentary of De Lyra upon the Bible. This epistle has been frequently referred to in the present work,\* and is of importance in the conclusion here drawn; as this impression of Ovid is noticed in it, and only 275 copies of it appear, from the same document, to have been printed. The chronological precedence of the foregoing impression must, in consequence, be very trifling: and as each edition was, in all probability, taken from a different MS., it will follow that each may assume the rank of an *EDITIO PRINCEPS*. Laire, in his

\* See the list of books contained in it, in vol. i. p. 160-1. A gross error has been committed in my *Introd. to the Classics*, vol. ii. p. 106, relating to this epistle. It is there said that the present edition of Ovid contains it; which is now shewn to be contrary to the fact. The question may be reduced to a single point. When the Bishop of Aleria wrote the prefatory epistle to this impression of Ovid, Paul II. was Pope; when the above supplicatory epistle, appended to De Lyra's commentary, was written—and in which this edition of Ovid is noticed—Sixtus IV. assumed the Papacy. Paul died in 1471. This is appositely remarked by Laire, *Index Libror.* vol. i. p. 161-2.

What is observed by Count Reviczky, upon the Bologna and Roman editions, may be worth subjoining here:—“hæc Editio [Bonon.] Operum Ovidii magni momenti censenda est ad complementum primarium editionum; et quamvis paulo ante dictum sit frivolum et inanem esse conjecturam illorum, qui Elegias Ovidii, editionis Romanæ, (vel saltem libros Fastorum ut Maittairio visum:) non ante annum 1473 lucem vidisse collimarunt, ex eo tamen non sequitur quod tomus Elegiarum non potuerit primis mensibus anni 1472. e prelo emitti: imo ita evenisse verisimile est ex eo, quod in Epistola Metamorphosis præmissâ, et XV. Kal. Aug. nempe anno jam declinante datâ, tunc primum se congregandis ceteris Poetae operibus, intentum professus sit Episcopus Aleriensis, cum contra universorum Ovidii Operum editio jam anno 1471 iudubitate absoluta fuerit Bononiæ, manifestante id epistolâ Puteolani, cui statim post interjectam Ovidii vitam illius anni nota subjecta est, et in qua perhibet: “Poemata P. Ovidii Nasonis nuper a se recognita impressaque sub Gonzagae Cardinalis nomine edere se constituisse.” &c. MS. *Memoranda*.



*Spec. Hist. Typog. Rom.* p. 166, had made some gross blunders in his account of this impression, concerning a supposed copy of it in the Vatican Library. Audiffredi searched the Vatican in vain for a complete copy of it; nor was he furnished with sufficient materials for his own description of it, till the imperfect copies in the Vatican, Casanatensian, and Cassali libraries, had supplied him with the same. Laire, *Index Libror.* vol. i. p. 161-2, does not notice Audiffredi's correction in the *Edit. Rom.* p. 77-9. Neither the Harleian, Gaignat, Askew, Crevenna, nor Lomenie copies appear to have been perfect: yet De Bure is correct, although not sufficiently particular, in his *Bibliogr. Instruct.* vol. iii. n°. 2744. See too the *Introd. to the Classics*, vol. ii. p. 105-7: and the note, in the preceding page, connected with this last reference. The present may be called a large and fine copy of this desirable impression. A few leaves in the *Metamorphoses*, and fewer in the *Fasti*, are inlaid. It is handsomely bound in red morocco.

325. OVIDIUS. DE ARTE AMANDI. DE REMEDIO AMORIS. *Printed by Gunther Zainer. Augsbourg. 1471. Folio.*

This is the first impression of the above pieces, *separately* published: for although the date be that of February 1471, yet, as is justly observed by the Noble Owner of this copy, 'the year was reckoned to begin at the vernal equinox, or in the middle of March, and therefore the preceding impression, executed in August 1471, was printed six months before this edition of Zainer; and the Bologna Ovid, which has no date of the month, but only of the year, has at least a probable chance of being also anterior.' Rare as is this fine impression, it has been correctly, although briefly, described by several bibliographers; and Seemiller is therefore in error when he says 'it was unknown to the greater number of the ancient bibliographers.' *Incunab. Typog. fasc.* i. p. 26. It had been before well described by Freytag, in his *Adparat. Literar.* vol. i. p. 476-7; who, previous to giving three specimens of its Various Readings from the established text, observes—'Quod ad lectionem codicis adtinet, ille, si pauca quaedam leviora exceperis, ab editionibus recentioribus raro discedit.' Schelhorn had also noticed it in his *Miscell. Lips.* vol. xii. p. 66, as supplemental information to Maittaire: see Zapf's *Augsburgs Buchdruckergeschichte*, pt. i. p. 12. Nor has De Bure neglected to notice



it ; from a copy in the Royal, and another in the Valliere Collection. When he tells us—‘elle est exécutée en caracteres gothiques, singuliers, d’une fabrique assez extraordinaire’—he does not impress his reader with any notion of the fine, bold, and legible appearance (as the ensuing fac-simile evinces) which the volume possesses ; and which makes us regret that the press of the ZAINERS\* did not put forth an impression of the entire works of the poet. *Bibliogr. Instruct.* vol. iii. p. 336. La Serna Santander, as usual, merely abridges the labours of his predecessors. *Dict. Bibliogr. Choisi*, vol. iii. p. 228.

On the recto of the first leaf we read the opening of the *Ars Amandi*, according to this fac-simile :

**Publij ouidiij nasonis fulmonensis. de  
arte amâdi. liber primus incipit felicit.**

**I quis i hoc artê p̃lo nō nouit amâdi  
M e legat et lecto carmine doctus amet  
A rte cite velox rates remox mouentur  
A rte leuis currus arte regêdus amor**

A full page contains 29 lines ; and the poem comprehends 42 leaves, concluding on the reverse of the 42d. On the recto of the 43d, we read as follows :

**Publij ouidii nasonis fulmonen-  
sis d' remedio amoris liber incipit.**

The *Remedium Amoris* has 15 leaves. On the reverse of the 15th, are the three last lines of the poem, and the colophon : the latter being thus :

**Liber publii nasonis. Ouidij  
de remedio Amoris felicit' ex-  
plicit. Impressus in. Augusta**

\* See a fac-simile of the type of John Zainer's edition of Æsop, at p. 241 of vol. i.



per. Gintherū zainer ex. Neut-  
lingen progenitum Anno dñi  
M°.cccc°lxxj°. xv°. kal'. februarij.

The present is a very fine copy of this uncommon volume; and is so large, that nearly one third of the leaves are uncut. It is bound in red morocco.

326. OVIDIUS. DE ARTE AMANDI. DE REMEDIO  
AMORIS. *Without Date, Place, or Name of  
Printer. Quarto.*

This rare and unknown impression is evidently from the press of Ulric Zel. Panzer, La Serna Santander, and Brunet \* have omitted to notice it; nor do the pages of Freytag, Braun, and Seemiller contain any account of it. That it is, in all probability, of a date anterior to 1473 (if not to 1472), may be safely admitted. On the recto of the first leaf, we read,

**Quidij Pafonis Sulmonensis de  
arte amandi liber primus incipit;**

On comparison with the text of Sweynheym and Pannartz, I find, at the 5th verse, 'Thiphis,' for 'Tiphys;' and at the 10th, 'Phillirides'—as in Zainer's impression—and not 'Philyndes'—which is a sufficient testimony of the text being taken from a different MS. It contains 49 leaves; ending with this subscription:

**Quidij Pafonis Sulmonensis poete  
de arte amandi Explicit;**

\* I had at first imagined this edition to be the same with that which is noticed in the *Catalogue des Livres du Cabinet de M.\*\*\*. Paris, 1811, 8vo. p. 121. no. 647*, compiled by Brunet himself; but the commencement of the *Remedium Amoris* (if Brunet be correct, as he most probably is) proves the contrary: although the number of lines in each impression be similar. There is no doubt of the present edition being equally rare with the one described by Brunet—and I might have prefaced the account of it with the words of this distinguished bibliographer: 'Comme ce livre est de la plus grande rareté, et qu'aucun Bibliographe, que je sache, n'en a fait mention, j'en vais donner la description.'



The *Remedium Amoris* begins on the recto of the following leaf, and occupies 18 leaves: the reverse of the 18th being blank. The subscription is thus:

**Quideij Pafonis solmonēsis poete  
De remedio amoris Explicit 3**

A full page has 24 lines. This impression is bound in a volume (which contains also Opuscula of other writers) with the following one:

**327. OVIDIUS. TRIUM PUELLARUM LIBER. *Without Date, Place, or Name of Printer.* Quarto.**

In describing the treasures of this extraordinary Collection, I must not omit to notice the present very strange, yet spurious production. Critics and bibliographers have been, I believe, alike ignorant of its existence. The impression under consideration is unquestionably from the same press, as are the two genuine pieces of the poet just before noticed. On the recto of the first leaf we read as follows:

**Quidij Pafonis Sulmonensis poete  
Triū puellarum liber incipit;**

Bam forte via quadā nullo comitante  
Solut amor mecū qui solet esse fuit  
Dūq3 meos vers9 facio: meditorq3 puellam  
Cui possum versus mittere quos facio.  
Ecce pcul video q̄si tres nymphas veniētes  
E quibus ut memini longior vna fuit  
Hec mediū sortita locū currebat. et omnes  
Currebant piter. s3 tamen illa magis  
    &c. &c. &c.

On the recto of the 7th and last leaf, the termination is thus:

**Quid faciā referā que ficim9 sic pudor obstat  
Ipsaq3 ne referam nostra puella vetat**



**Finis restabat sed ut bene celsarat ad nos :  
Omnia nouit amor. nouit et ipsa venus ;**

**Ouidij Pasonis Sulmonensis poete  
Trium puellarum liber Explicit ;**

This little tract, with the two preceding ones, is elegantly bound in red morocco. I do not know of the existence of another copy of it.

**328. OVIDIUS. METAMORPHOSEON LIBRI. *Without Date, Place, or Name of Printer.* Folio.**

We are indebted to Braun for a particular and animated description\* of this extremely rare and beautiful impression of the *Metamorphoses* of Ovid. The same bibliographer justly observes, towards the conclusion of his description,—‘Hac de editione omnes bibliographicae rei scriptores altum tenent silentium.’ Lord Spencer has prefixed to this copy a pencil memorandum, from which it appears that the type resembles that of the Propertius and Tibullus of 1472, noticed by Audiffredi, at p. 440-1 of his *Edit. Rom.*: see, also, post. It is most probable that the work was not executed later than 1473. There is a freshness, and an appearance of early printing about it, that justify me in assigning to it the present order. On the recto of the first leaf, without any prefix, quite at the top of the page, we read the opening, thus :

**N noua fert aīus mutatas dicē formas  
Cōpa : dii cēptis nā uos mutastis & illas  
Aspirate meis : primaq; ab origīe mūdi  
Ad mea ppetuū deducite tpra carmē.  
&c. &c. &c.**

This, and every page except the last, has 31 lines. There are no titles to the several books; and the impression is entirely without signatures,

\* See the *Notit. Hist. Lit.* pt. i. p. 109 : but the fac-simile of the type, at No. IV. of Plate VIII. is very indifferent ; it being much thinner and sharper than the original. There is something of the character of Ambergau's letter about it—but it is more delicate. The press-work is at once elegant and exact.



numerals, and catchwords. On the recto of fol. 195, and last, there are 27 lines, concluding thus, with the following imprint :

Astra ferar nomēq; erit indelebile nostrū.  
Quaq; pat& domitis romana potētia terris  
Ore legar populi : p oīa secula fama  
Si qd habēt ueri uatū p̄sagia uiuam.

PVBLII NASONIS OVIDII PELIGNI  
POETAE CLARISSIMI LIBER VLTL  
MVS METAMORFOSEOS FOELICL  
TER EXPLICIT

Lord Spencer has recently put into my hands a part of the correspondence between an eminent foreign Collector, and the late Count Reviczky. The former is well known for his choice collection of *Editiones Principes* ; and now resides at Vienna, in the eager pursuit of those bibliographical studies which have distinguished him for the last 20 years. Having noticed Laire's account of the above impression of the *Metamorphoses* of Ovid, the Chevalier adds — ' Ensuite le bon P. Laire (qui est un Visionnaire sans doute) ajoute que les caracteres de cette édition sont pareils à ceux du Plaute 1472 ; ou bien à ceux du Tortellius de Udal. Gallus et Simon de Luca, 1471. Comme les caracteres de ces deux livres sont totalement différents, et les caracteres de Spire n'ont rien de commun avec ceux de Rome, je ne scais pas deviner l'édition de cet Ovide, ni les énigmes, ou pour mieux dire, la bêtise du P. Laire. Je vous prie de me dire vôtre avis la-dessus.—Après cela il me paroît que ce seroit une grande folie que de se rapporter aux Baptêmes que ce charlatan Bibliographique donne à toutes les éditions anonymes et gothiques avec tant d'assurance, et tombant en des contradictions ridicules à tous les momens.' *April. 1792.*

The present is a beautiful copy ; in red morocco binding.

329. OVIDIUS. OPERA. *Printed by Jacobus Ru-*  
*beus. Venice. 1474. 2 vols.*

More beautiful, although less scarce, than the two preceding impressions, is this first Venetian edition of the works of Ovid. As far as I can discover, it appears to be a reprint of one or the other, or of both,



of its precursors. It remains to give a brief but accurate description of it. In the copy before us, there is no prefatory prefix; but the text of the *Metamorphoses* commences on the recto of the first leaf, having the title of the book, and a part of the first line of the text, in capital letters. The poem concludes on the reverse of the 141st leaf, thus:

O re legar populi: perq; omnia sæcula fama  
Siquid habent ueri uatum præsentia uiuam.

PVBLII OVIDII NASONIS META  
MORPHOSEOS LIBRI QVINTI  
DECIMI ATQVE VLTIMI  
FINIS.

Beneath, are the same verses which are appended to the prefatory epistle of the Bishop of Aleria: see the note at p. 196-7 ante. A full page contains 43 verses. The *Epistles* follow on the recto of the ensuing leaf; comprehending 45 leaves, and including that of *Sappho to Phaon*. On the reverse of the 45th leaf, or of the 186th from the beginning of the volume, commences the *Ars Amandi*; which work terminates the volume on the reverse of the 213th leaf:

.P. OVIDII NASONIS DE ARTE  
AMANDI LIBRI EXPLICIVNT.

The second volume opens with the *Love Elegies*, having the title in two lines of capital letters: followed by

Quemadmodum a Cupidine pro bellis amores  
scribere coactus sit.

This poem, comprehending 29 leaves, is followed by the *Remedium Amoris*; which latter occupies 9 leaves and a half. Then the *De Medicamine Faciei*; 3 pages: the *Nux*, 4 pages and a half. We have next, on the recto of the 43rd leaf, from the beginning of the *Elegies*, the opening of the *Fasti*:

PVBLII OVIDII NASONIS FA  
STORVM LIBER PRIMVS.



EMPORA CVM causis  
latium digesta per annum :  
Lapsaq; sub terras : orta;q;  
signa canam.

Excipe pacato cæsar germanice uultu  
Hoc opus : & timidæ dirige nauis iter.  
&c. &c. &c.

The ' *Fasti* ' contain 58 leaves, and are followed by the ' *Epistola Consolatoria* ' (containing 6 leaves) and the *Tristia* ; which latter comprehend 40 leaves. Then *De Ponto*, 38 leaves : *Pulex*, 2 leaves : the reverse of the second, blank. The *Ibis*, having 8 leaves, terminates the text of the poet. A life of the poet, in 3 pages, follows : subjoined to which we read the imprint, thus :

Huius opera omnia Medea excepta : & triumpho Cæ  
saris : & libello illo pontica lingua composito : quæ  
incuria temporæ perierunt : Iacobus Rubeus natione  
gallicus honestissimo loco natus ad utilitatem uiuē-  
tium nec non & posteroræ impressit.

Nicolao Marcello Duce inclyto Venetiarum.

M.CCCC.LXXIIII.

On the recto of the ensuing and last leaf, we have the Table of Contents as in Azzoguidi's edition. Some commendatory verses of Calphurnius follow this table, which may be seen extracted in De Bure and Panzer : and of which the following are the two last lines :

Sed dignum : hæc ueneta qui gallicus urbe iacobus  
Impressit : miræ condidit artis opus.

This eulogy is just ; as the impression presents us with a specimen of the early Venetian press, which, when in fine preservation, may vie with the best productions of the Spiras and of John de Colonia. The large price given for the Pinelli copy of this impression, may be supposed to justify De Bure in calling it an edition ' encore fort rare et recherchée des Curieux : ' *Bibliogr. Instruct.* vol. iii. p. 332. But although tolerably sound, the present is by no means a large or a clean



copy of this desirable impression.\* The reader may consult the authorities referred to in the *Introd. to the Classics*, vol. ii. p. 107. Brunet, *Manuel du Libraire*, vol. ii. p. 226, is very brief in his description of the edition. This copy is bound in blue morocco.

330. OVIDIUS. METAMORPHOSEON LIBRI. *Without Date, Place, or Name of Printer. Folio.*

It is justly remarked by the Noble Owner of this copy, in the fly-leaf of the same, that the types of the present impression resemble those with which John de Westphalia printed the 'Repertorium Johannis Milis' in 1475; and of which Meerman has given a fac-simile in the upper part of his viii<sup>th</sup> Plate, *Orig. Typog.* The surrounding Commentary of the Boetius of 1487 (see vol. i. p. 286) also exhibits a similar character. In regard to the date of the impression, I am loth to assign it to a period before the year 1475; although, from its being an exact reprint of the text of the Roman edition of 1471, it may probably be entitled to the distinction of a more ancient publication.

\* In the Pinelli Collection, there was a duplicate of the *Metamorphoses* of this edition by Rubeus; which separate volume, not having the printer's name, had been erroneously supposed by De Bure, to be the production of JENSON's press. The same distinguished Collector of whom mention has been made at p. 205, ante,) thus wrote (Jan. 1792) to Count Reviczky, upon the subject of this supposed impression of the *Metamorphoses* by Jenson:

'Je crois avoir par hazard decouvert une faute presque impardonnable, où plusieurs Bibliographes sont tombés, sur la foi du redacteur du Catalogue de la Valliere, qui étant M. de Bure, pouvoit aisement se tromper, parceque il est, sans doute, un des plus arrogants et de moins instruits dans la Bibliographie.' (Then follows the description of it according to the *Catalogue de la Valliere*, vol. ii. no. 2481.) The Chevalier continues: 'Je viens d'avoir cet Ovide, et particulièrement le volume des *Metamorphoses* qui est précisément tel qu'il se trouve dans le Catalogue de la Valliere. Mais je me suis bientôt aperçu de la méprise. Ce n'est que l'Ovide de Venise par Jacobum de Rubeis, 1474, où souvent se trouve en deficit l'Elegie in Ibin, à la fin de laquelle il y a une lettre, et après la lettre la souscription avec la date 1474. Jusqu'ici il n'y avoit rien de singulier; mais ce qui m'étonne c'est que dans le catalogue de Pinelli, fait par l'Abbé Morelli, qui est un fort bon Bibliographe, et qui avoit sous les yeux dans la même Collection de Pinelli l'Ovide du 1474 complet, après celui-la il a cité ce volume des *Metamorphoses* pour l'édition de Jenson, citée dans le catalogue de la Valliere, et qui n'existe pas à mon avis. Cependant, ce qui m'étonne davantage, c'est qu'à la vente de Pinelli, à Londres, vous avez acheté, dans le même temps, l'Ovide par I. de Rubeis 1474, complet—et ce volume des *Metamorphoses* pour l'édition de Jenson!'

The Chevalier is perfectly correct. Lord Spencer possesses this odd volume of the *Metamorphoses*, which is in finer condition than the same part in the above complete copy, and is evidently only a duplicate of the same text by the same printer.



On the recto of the first leaf, sign. a. 2, we read the prefatory epistle of the Bishop of Aleria (see note, p. 196, ante) with the date of 1471 incorporated, and the verses subjoined, as in the note just referred to. The signatures run from a to z in eights: z has six; then aa, with six leaves. On the recto of aa vj, the conclusion of the poem and of the volume is thus:

**Ore legar populi perq; omnia secula fama  
Si quid habent veri vatum presagia vniam.  
¶ finis.**

The text is set up in a narrow page, and a full page contains 36 lines. This impression seems to have escaped Panzer: see his *Annal. Typog.* vol. iv. p. 170. The present is a sound copy, sumptuously bound in red morocco.

**331. OVIDIUS. OPERA. Printed by Corallus.  
Parma. 1477. Folio. 3 vols.**

Whatever may be the 'uberius notitia' concerning this edition, in the *Cl. Lengen. Neue Nachr.* II. p. 73—as referred to by Panzer—it is certain that Affo, in his *Tipografia Parmense*, p. LXIII-v, has given both a copious and correct account of it. He considers it to be a reprint of the Roman and Venetian impressions of 1471 and 1474; and describes the copy of it which he saw in the library of St. Mark, at Florence, and which was charged with the Greek and Latin ms. notes of Politian. This copy, he informs us, is mentioned by Bandini in his *Ragionamento istorico su le Fiorentine Pandette*, p. LIX. Affo describes the Table, as the first feature in the edition; but our business is to notice the impression in the order in which it appears before us.

The first four leaves present us with a summary of each fable in the respective books of the *Metamorphoses*. This summary commences on the reverse of the first leaf; and is succeeded, on the reverse of the 4th, with a brief account of Ovid and of his writings, by DOMITIUS CALDERINUS. On the reverse of the 5th leaf is the first fable in the 1st Book, separately detached in prose; which is succeeded, on the recto of the 6th and ensuing leaf, by the commencement of the poem. Each fable, in each book, is thus epitomised in prose, before the poetical part begins. The first 8 leaves are without signatures. On the



recto of fol. 9 begins signature .A .i: continuing to Y, each in eights. On the recto of Y vij the *Metamorphoses* conclude, with the word FINIS beneath. On the reverse of the same leaf is a Table, or list of the contents of the three volumes:

**Quæ impressa sunt in iis uoluminibus Ouidii**

from which we learn that in the *Heroical Epistles* 'many verses are added from an ancient MS. especially in the epistle from *Paris to Helen*.' The remainder of the works of Ovid are specified in the usual manner. The entire Table may be seen in Affo: at the bottom of it we read the following imprint:

**Impressum Parmæ ductu & ipensis mei stephani  
coralli lugdunensis. M.cccc.lxxvii. die primo  
Iulii.**

The second volume commences with the Epistles before alluded to, on the recto of a.a.ii. The signatures, as usual, run in eights—to r.r. On the reverse of rr. iii, the *Ibis* terminates; then follow, on the recto of the ensuing leaf, the poetical answers to a few of the epistles by 'A. Sabinus, eques Ro. celeberrimus uatesque.'

—has oēs r̄spōsiōes & alias edidit  
quæ nō r̄piūt. &c.

This opusculum occupies the five remaining leaves; ending on the recto of rr viij.

The third volume opens, on the recto of sign. A. i, with the *Fasti*: the signatures, to V., run in eights: V. having ten leaves. On the reverse of V. ix, the *Epistola Consolatoria ad Liuiam*, &c. ends thus:

**Est coniunx tutela hominum: quo sospite uestrā  
Liuiā funestam dedecet esse domum.**

**FINIS.**

Affo further observes: Rara molto è questa Edizione, e il de-Bure non riferilla che su l'altrui fede. Difficilmente si trova intiera,' &c. p. LXV. That De Bure is extremely brief and superficial, cannot be denied: vol. iii. p. 334: and one is surprised that so meagre an account of the edition should have been admitted into the *Dict. Bibliogr. Choisi*,



vol. iii. p. 223. The present copy is in russia binding; and with the exception of a few leaves at the beginning of the first volume, is in sound condition. It is rather tall; but the fore-edges have been too much cut.

**332. OVIDIUS. METAMORPHOSEON LIBRI. Printed at Parma. 1479. Folio.**

On the recto of a i, we read the commencement of the poem as follows:

**PV. OVIDII NASONIS METAMORPHO  
SEOS LIBER PRIMVS.**

**N NOVA FERT ANIMVS MVTA  
tas dicere formas**

**Corpora. dii cœptis (nam uos mu-  
tastis & illas)**

**&c. &c. &c.**

The signatures, from a to x, run in eights: x has six: y, eight: z, six: &, six: R, five. On the reverse of R v, we read the imprint, thus:

**PVBLII OVIDII NASONIS METAMOR-  
PHOSEOS LIBER FINIT.**

**Impressum Parmæ. M.CCCC.LXXVIII.**

The printing of this volume has been given, by Denis, to the press of Andreas Portilia:— 'Videtur Andr. Portiliae'—are his words; to which it will be necessary to add the remarks of Affo—' Il Denis, primo a parlarne, avendolo veduto presso un Amico suo privato, soggiunge: (as before). Ma non è a dubitarsene dopo il confronto avutosene col Virgilio, cui ne' caratteri e nella forma esattamente somiglia.' See *Annal. Typog. Suppl.* pt. i. p. 108, n°. 748: *Tipografia Parmense*, p. LXVIII-IX. There certainly appears no similarity between the types of this impression and those of the Pliny of 1480 by Portilia: vide post. Neither Panzer, vol. ii. p. 352, nor Laire, *Index. Libror.* vol. i. p. 463, deliver their own opinions upon the supposed printer of it. The present is rather an indifferent copy; in calf binding, gilt leaves, red-morocco back.



333. OVIDIUS. OPERA. *Printed by Lichtenstein.*  
*Vicenza.* 1480. Folio. 2 vols.

The author of the *Scrittori Vicentini*, vol. iii. p. XL, seems to have depended entirely upon Orlandi and Fabricius in his account of this very elegant but not very uncommon impression. All that Celsanus, the editor, seems to have done to it, is, a correction of the proofs as they came from the press of Lichtenstein. Whether the text present the 'vera lezione' of the poet, (as Angiolgabriello intimates) I cannot pretend to determine; but the Arguments of the Metamorphoses, and the Life of Ovid, which are given by this latter author to Celsanus, and which he says are 'naestrevolmente tessuta'—are, in fact, nothing more than the same pieces by Calderinus, in the Parma impression of 1477. It remains to describe the impression briefly, but particularly. On the recto of A commences the prefatory matter, as in the Parma edition just referred to. The signatures, in the first volume, run from A to V: the former having 10 leaves, and each of the intervening ones 8. On the reverse of V. vij, the Metamorphoses conclude thus:

.F.I.N.I.S.

BARNABAS CELSANVS VICENTINVS HABES HVMANISSIME LECTOR. OPERA. P. OVIDII A NOBIS QVAM ACCVRATISSIME POTVIMVS EMENDATA. NEC MINVS DILIGENTER AB HERMANO LEVILAPIDE VICENTIAE IMPRESSA. M.CCCC.LXXX. PRIDIE IDVS. AVG. FELICITER.

τέλος.

The second volume commences, with the *Fasti*, on the recto of sign. a; which has nine leaves: from a to y in eights: then 3 in eight: next, aa to hh, inclusively, in eights. On the reverse of hh vij, we read the following colophon:

Finis omnium librorū. P. Ouidii qui extant. eos q̄ accuratissime emendatos a Barnaba Celsano vicētino. ipressit Hermanus Coloniēsis Lichtenstein Vicentiæ. M.cccc.Lxxx. sex. Id. Maii.

Feliciter.



This impression has been noticed by the principal bibliographers, and will be found in the most distinguished private and public Collections. The present is a beautiful copy of it; bound in red morocco.

334. OVIDIUS. OPUSCULA QUÆDAM. *Without Date, Place, or Name of Printer.* Quarto.

On the recto of the first leaf, within a rudely-engraved wood-cut border, we read the title-page of this inelegant, but strange and curious, little volume:

**Q**uidij Naso  
 nis Sulmo  
 nēsis poete liber  
 De tribus puellis  
 Quidius de sagaci nuncio  
 Quidius de pulice  
 Pamphilus de amore  
 Quidius de nummo  
 Quidius de cuculo  
 Quidius de ventre  
 Epl'a amatoria metricè scripta

A rude ornament, and white shield of coat-armour, are beneath. There is a very fervent amatory 'epistola perornata cuiusdam amantis ad quandam puellam,' on the reverse of this title-page; ending thus:

**I**amq3 vale felix mea lux mea vita quiesq3.  
 Franciscum et memori pectori semper habe.

The first three above mentioned Opuscula of Ovid, with the work of Pamphilus, occupy the 16 following leaves; but this copy appears to want the remaining pieces. The type is a small close Gothic one, resembling that of the Martial at p. 176, ante. This copy was formerly in the collection of Dr. George, and belonged to the library of the late Earl Spencer. It is a very indifferent one, in calf binding.



335. OVIDIUS. HEROIDES EPISTOLÆ. CUM COMMENTARIIS. *Printed by Bartholomeus de Zanis de Portesio. Venice. 1487. Folio.*

The reverse of the first leaf presents us with the address of the Commentator VOLSCUS to Ludovicus Diædus. On the opposite page commences the Epistle of *Penelope to Ulysses*, with the surrounding expositions of the same Commentator. The signatures, except the last, run in sixes. On the recto of g (i) we read the reply of Helen to Paris by Sabinus—as before alluded to at page 210. These Epistles conclude on the recto of h vj, with an address to Franciscus of Aragon, son of King Ferdinand. On the reverse we read an address entitled 'DOMITIVS [CALDERINVS] IN SAPHO OVIDII. The *Epistle of Sappho* concludes on the recto of i vj. Then follows the *Ibis*, with the Commentary of the same. This concludes on the recto of l vij:

Publii Ouidii nasonis sulmonensis poe  
tæ clarissimi liber in ibim felici  
ter explicit.

A Life of Ovid, by Volscus, is below. On the reverse we read the imprint and register. The former, in two lines, is as follows:

Impressum Venetiis per Bartolameū de Zanis de portesio.  
Sub Anno domini. M.cccc.lxxxvii. die uero. xxiiii. Nouem  
bris Regnante domino Augustino Barbadico inclito Vene  
torū principe. Laus Deo.

Panzer refers only to Maittaire, vol. i. p. 484, for the existence of this edition. The present copy is bound in calf with the ensuing impression.



336. OVIDIUS. DE ARTE AMANDI. DE REMEDIO AMORIS. *Printed by John de Tridino. Venice. 1494. Folio.*

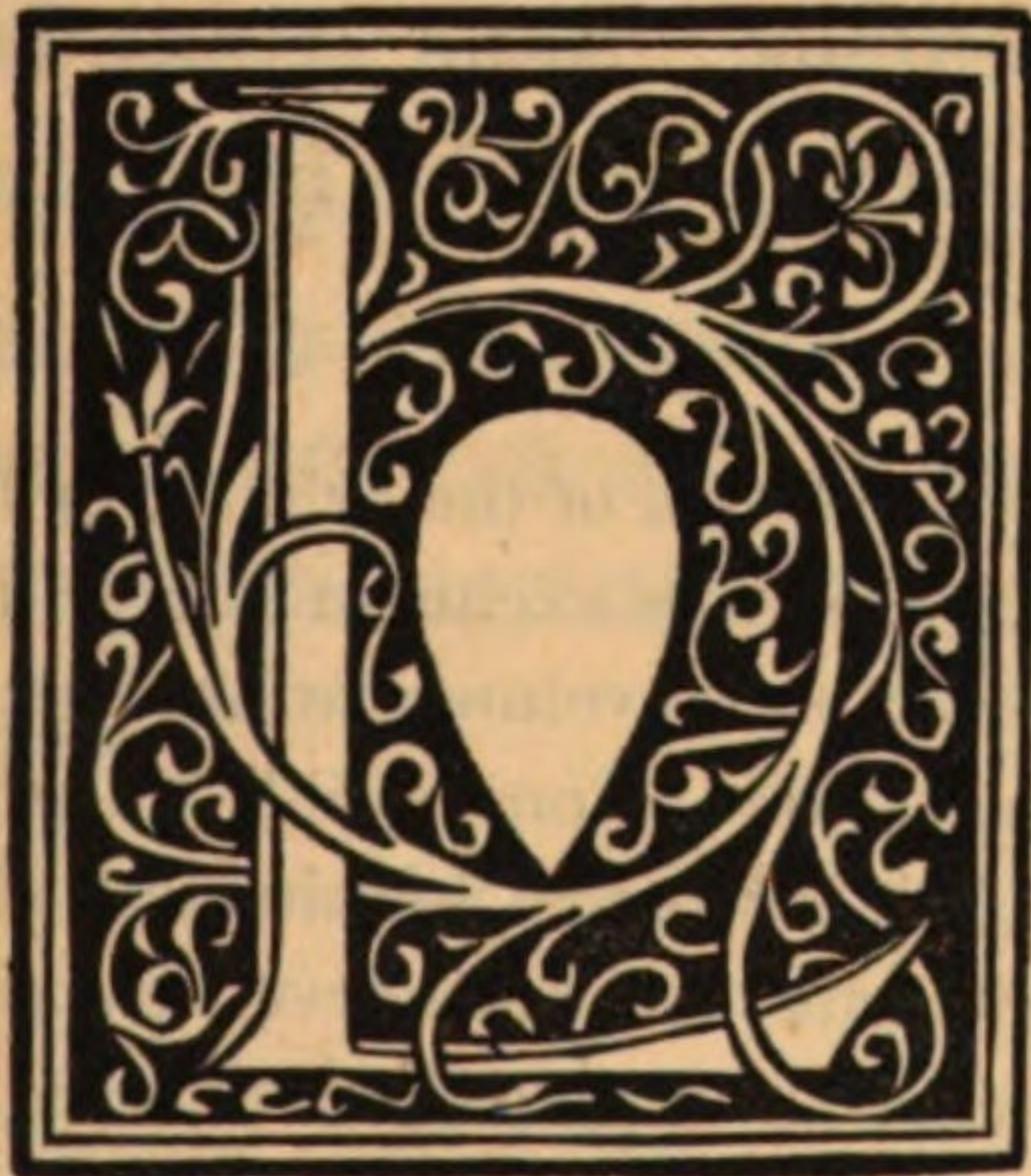
On the recto of the first leaf, nearly in the centre, we read the title of the work, in capitals. On the reverse is the address of BARTHOLOMEUS MERULA, the Commentator, 'Generoso Adolescenti Georgii Cornelii Equitis.' On the recto of the ensuing leaf, sign. a ii, commences the text surrounded by the commentary, as it is in every other page. The commentary, in the head line, is thus entitled :

Bartholomei Merulæ In primum Ouidii de arte  
Amandi enarrationes :

The three books of the *Art of Love* terminate on the reverse of g vj, in sixes :

P. OVIDII NASONIS DE ARTE  
AMANDI FINIS.

On the recto of the ensuing leaf, sign. A, commences the *Remedium Amoris* ; presenting us with two elegant capital initials—of the larger of which the following is a fac-simile :





The entire impression may be said to be distinguished for the elegance of its decorations in this department of printing. The ensuing are fac-similes of a few of the smaller capital initials:



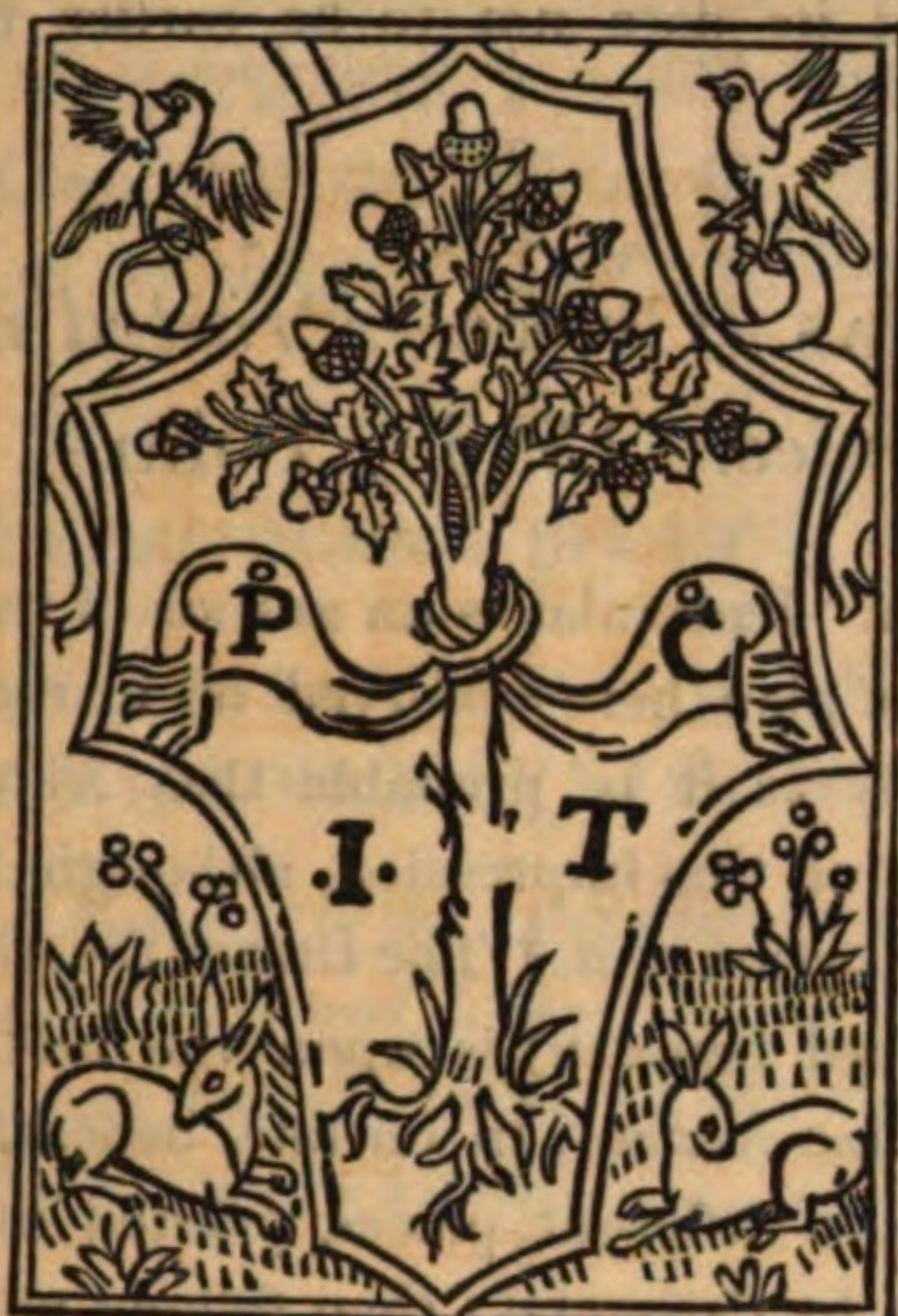
The signatures, A, B, are in six and four: then C with four leaves. The Commentary of Merula is equally abundant in the present poem. On the reverse of C iii, this latter work concludes, with the following admonition, or address, of the Commentator to the fore-mentioned person to whom the edition was dedicated. 'Habes Francisce Generose Enarrationes nostras in Ovidium de Arte Amādi: & de Remedio Amoris: quas celerius aliquāto q[uam] fuerat cōsiliū tuis precibus emisimus: Volebā enim uti Horatii cōsilio: q[uod] in arte poetica docet nō prācipitandā esse editionē. sed in nonum annū premandā: Quare si q[ui]d desiderabitur: id tibi: & quotidiano tuo cōiicio ascribito: Si quid uero immutatione litterar[um] syllabarūue aliq[uo]d deprauatū inueneris: id non mihi: uer[um] difficili impressor[um] correctioni imputato. Vale.' Beneath, we read the colophon in four long lines, of which it will only be necessary to extract the latter part:

—Impressit Venetiis Vir solers & Industrius Ioannes de Tridino alias Tacuinus. Anno salutis. M.cccc.lxxxxiiii. Tertio Nonas Maias: Augustino Barbadico Duce Inclyto ac fœlicissimo.

This is followed by a petition of the printer, to the Doge and Privy Council of Venice, for ten years exclusive sale of the work; on forfeiture of 10 ducats for every volume printed or sold by any other printer. It is signed by four 'Consiliarii.' Then follow, on the recto of the ensuing and last leaf, some hexameter and pentameter verses of Antimachus and Soranus. A register is beneath; and the whole is terminated by the ensuing very tasteful device of the printer; which



the reader will observe to be essentially different from another device used by the same artist : see vol. i. p. 276.



The present is a fair sound copy ; in calf binding.

337. DONATUS IN OVIDII FABULAS. *Without Date, Place, or Name of Printer.*

On the recto of the first leaf the text commences with this prefix :

**DO**NAT<sup>9</sup> grāmatici peritissimi ī ouidiū fabulæ

The impression contains 33 leaves. On the reverse of the 33rd leaf, we read,

**Operis epilogus.**

**E**quitur epilogus propositi : et ut pollicit<sup>9</sup> ē a pricid<sup>9</sup> \* mūdi usqz ad suā aetatē mirabl'r ppe tllari : \* cui<sup>9</sup> fidē aeternitati uitā sibi per hoc pertuam \* secure promittit. **Laus deo.**

Count Reviczky has observed, in the fly-leaf of this copy, that Muncker, and other mythological writers, as well as Fabricius and

\* Sic.

F f



Ernesti, were ignorant of this impression. Being without signatures, numerals, and catchwords, he conceives that it is very ancient. Lord Spencer remarks that the type resembles that of John de Westphalia. I should apprehend its date not to be earlier than 1478. In calf binding.

338. PAUSANIAS. Græcè. *Printed in the Office of Aldus. Venice. 1516. Folio.*

EDITIO PRINCEPS. Pausanias is an author of too much importance to be omitted in the plan here observed of introducing the *Editiones Primariæ*; especially as it is probable that Aldus himself superintended the printing of this impression, although it is certain that he died before the publication of it.\* The title of the work, ΠΑΥΣΑΝΙΑΣ (with the Latin word beneath) is upon the recto of the first leaf, with the large Aldine Anchor, in outline, beneath. On the reverse, we have a list of the different places, printed in Greek and Latin, which are described by Pausanias; then follows an interesting address, or preface, from which we learn that Marcus Musurus was the editor of the impression. The following extract from it, referred to in the subsequent pages, (under the Aldine Plato of 1513) is worth the reader's attention:

‘Hæc autem a nobis præstari tibi potuerunt suasore adiutoreque M. Musuro: quem nuper heroicarum literarum decus Venetiis propagantem Græciæ priscis autoribus partim illustri iuventuti enarrandis non sine laude, partim emendatione castigationeque in pristinum nitorem, quoad eius fieri poterat, restituendis Leo X. Pont. Opt. Max. sponte sua nihil tale cogitantem admirabili consensu sacrosanctorum Cardinalium in archiepiscopalem dignitatem euexit.’

This preface is followed by a Greek address from Marcus Musurus:

ΜΑΡΚΟΣ Ο ΜΟΥΣΟΥΡΟΣ ΙΑΝΩ ΛΑ-  
ΣΚΑΨΕΙ ΤΩ ΠΑΝΤΙ ΚΑΙΨΕΙΝ.

occupying each side of this second leaf. On the ensuing leaf, a α, commences the text of the author; the word ‘Pausanias’ being printed

\* Aldus died in February, 1515, old style: see Renouard's correction of his second volume, in vol. iii. p. 13, of *L'Imprim des Alde*. The notice from Morelli, concerning the death of Aldus, as given by Renouard, is very interesting.



at bottom of the page, on the recto of each leaf of the first four leaves, in every signature. The pages are regularly numbered from a  $\alpha$ , to the reverse of f  $\varsigma$  v, in eights; being 282 pages — when the text ends with the word ΤΕΛΟΣ beneath. On the recto of the ensuing and last leaf, we read the register and imprint; from which we gather the order of the signatures, and the date, thus:

a  $\alpha$  b  $\beta$  c  $\gamma$  d  $\delta$  e  $\epsilon$  f  $\zeta$  g  $\eta$  h  $\theta$  i  $\iota$  k  $\kappa$  l  $\lambda$  m  $\mu$  n  $\nu$  o  $\xi$  p  $\omicron$  q  $\pi$  r  $\rho$  f  $\varsigma$

Omnes sunt quaterniones præter f ternionem.

VENETIIS IN AEDIBUS ALDI, ET ANDREAE  
SOCERI MENSE IVLIO. M.D.XVI.

On the reverse of this last leaf is the unshaded large anchor, as before. The reader may consult the *Introd. to the Classics*; vol. ii. p. 113. The present is a very fair and desirable copy, in old red morocco binding; having formerly belonged to De Thou.

339. PERSIUS. *Without Date, Place, or Name  
of Printer.* Quarto.

The EDITIO PRINCEPS of this author is probably either the one or the other of those impressions, containing also the text of *Juvenal*, which are noticed at pages 119, 121, ante. The particular edition under description, is the one alluded to at page 117 ante; and as being unquestionably the production of ULRIC HAN's press. For reasons there assigned, this impression is considered a different and subsequent one to that of the *Juvenal* by the same printer. It appears however to be the earliest text of the poet *separately* printed; and therefore anterior to that by Gering, Crantz, and Friburger, subsequently described. On the recto of the first leaf, we read the opening, thus:

FLACCI PERSII VOLTERANI SA  
TYRARVM PRIMA FOELICITER  
INCIPIT

EC FONTE LABRA PROLVI  
CABALLINO:



Nec in bicipiti somniasse parnaso  
 Memini : ut repente sic poeta prodirem.  
 Heliconiadasq; pallidamq; pirenem  
 Illis relinquo : quorū imagines lambunt  
 Hedere sequaces : ipse semipaganus  
 Ad sacra uatum carmen offero\* nrm  
 Quis expediuit psitaco suum chere :  
 Picasq; docuit nra uerba conari  
 Magister artis : ingenii q; largitor  
 Venter negatas & artifex sequi uoces  
 Quod si dolosi spes refulserit nūmi  
 Coruos poetas : & poetridas picas  
 Cantate \* credas pegaseum melos.

The second Satire begins as follows :

#### SATYRA SECVNDA

Curas hominū. o quātū est ī rebus inane  
 Quis leget hec ? mī tu istud ais nēo hercule nemo  
 Vel duo uel nemo : turpe & miserabile : quare ?  
 &c. &c. &c.

A full page has 25 lines. Each Satire has a title in capitals, prefixed ; and a small initial letter to the first line, to be enlarged by the illuminator. The viiith and last Satire thus concludes :

Iam decies redit in rugā. depinge ubi sistam  
 Inuentos Chrysippe tui finitor acerui.

#### FINIS

In the whole, 14 leaves, without signatures, numerals, or catchwords. There can be no doubt of this impression being from the press of Ulric Han ; but it has been generally described by bibliographers as a joint publication with the *Juvenal* by the same printer. This is evidently a different Roman edition from the one described by Audiffredi at p. 414, of his *Edit. Rom.* The present copy presents us with one of the most beautiful specimens of the skill of Roger Payne's binding. It is in olive-colour morocco.

\* Sic.



340. PERSIUS. *Without Date, Place, or Name of Printer.* Folio.

There can be little doubt concerning the press from which this impression issued; although it be divested of place, and name of printer. Those who are conversant in the early Parisian printing, will immediately perceive that it is executed in the same character with which the FLORUS (see p. 29,) was executed; and that Gering, Crantz, and Friburger, were necessarily the printers of it. The character, as Chevillier justly says, is 'un caractere rond, de gros Romain.' This edition was unquestionably printed 'dans la Maison de Sorbonne;' although it has escaped the researches of Chevillier: see the lists of the several pieces of Gering, Crantz, and Friburger, at pp. 36, 68, and 98 of *L'Orig. de l'Imprimerie de Paris*. The work should have been introduced in the first list, when these printers carried on their business in the above-mentioned place, in the years 1470-1-2, inclusively. Such is the scarcity of this impression, that it appears to have escaped Panzer, La Serna Santander, and Brunet.

The present copy does not contain JUVENAL,—but that it was originally printed with it, is incontestible, from a perfect copy of the text of both Juvenal and Persius, in the library of Magdalen College, Oxford. By the kindness of Dr. Routh, the learned President of that college, and with the approbation of the officers of the same, I am favoured by the loan of this uncommon volume; and it is presumed that the public will not object to an accurate description of the entire impression, as it came from the hands of the printer. On the recto of the first leaf, we read according to the following fac-simile:

Decimí Iuníi Iuuenalis Satyrarꝝ liber primus.

Materiã & causam satyrarꝝ hac inspice prima.

EMPER ego auditor tm̃. nunq̃ ne reponã!  
Vexatus totiens raudi theseide codri.  
Impune ergo mihi recitauerit ille togatas.



A full page contains 32 lines. To each Satire a title is prefixed, in the letter as above. The impression of Juvenal comprehends 61 leaves. On the reverse of the 61st and last leaf, we read the imprint, thus :

Decimi Iunii Iuuenalis Aquinatis  
Satyrarum liber finit Fœliciter;

Erhardus, D. I. Iuuenal' cultori. F. optat;

Ecce parens satyræ princeps eliconis & auctor!  
In prauos mittens tela seuera notæ;

There are neither signatures, numerals, nor catchwords. The PERSIUS immediately follows, on the recto of the ensuing leaf, thus :

Auli persii flacci in satyræ librum prolo-  
gus constans metro iambico trimetro.

Ec fonte labra prolui caballino!  
Nec in bicipiti somniasse parnaso  
Memini me! ut repente sic poeta pdirē  
Aeliconiadasq; , pallidamq; pyerenem  
Illis remitto! quorum imagines lambunt

To the first Satire is prefixed this title :

Satyra prima in uanos poëtas, recitatores, &  
auditores eorundem! q̃ uana scribunt, recitant,  
& audiunt;

A full page, as in the Juvenal, contains 32 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 11th and last leaf, we read the following subscription :

A. P. F Satyræ liber finit fœliciter.

Erhardi Tetrastichon ad germanos  
librarios ingenuos.

Ecce tibi princeps satyræ codice paruo

Persius! arte noua impressus! & ingenue.

Fœlices igiŕ alemannos , arte magistra

Qui studia ornantes, fertis in astra gradum ;



Upon the whole, it is very dubious whether this impression do not contain the EARLIEST printed text of each of the poets. The copy just described, is tall and sound, with the exception of some stains, which the ingenuity of a modern book-binder would easily and safely remove. It is in its original binding of wood, covered with sheep-skin. The copy of the Persius, in the present Collection, is large and clean; and handsomely bound in blue morocco.

341. PERSIUS. *Without Date, Place, or Name of Printer.* Folio.

This rude and rare impression is given to the press of Martin Flach; who, according to La Serna Santander, 'was admitted a burgess or citizen of Strasburg, in 1472, and who printed for the first time in 1475.' *Dict. Bibliogr. Choisi*, vol. i. p. 244: see also vol. iii. p. 242-3, where the Abbé Rive is properly corrected for assimilating these types to those of John Zainer, of Ulm—on the authority of the *Cat. de la Valliere*, vol. ii. n°. 4889—where a fac-simile of a supposed similar type, from an ancient edition of Sallust, is given. Laire, in his *Index Libror.* vol. i. p. 165-6, is therefore wrong in subscribing to the opinion of the authors of the La Valliere Catalogue. The types of both the Zainers, those of the edition of Sallust here referred to, and of the present impression, are of different characters. We proceed to a description of the volume before us. On the recto of the first leaf, it commences thus:

**Persij Lucillij Nuli Flacci Poete  
Satirarū: Liber Feliciter Incipit.**

**Ec fonte labra plui caballino  
Nec incipiti somniasse parnaso  
Memini me: ut repente sic poeta pdirem  
Heliconiadas ⁊ pallidam pirenem  
    &c. &c. &c.**

This first page, which is rather a full one, contains 27 lines, exclusively of those of the title: there being no space between the prologue and the commencement of the first Satire. The following is the whole of what appears upon the reverse of the 12th and last leaf:



**Gem duplica : feci. iam triplex. iam mihi quarto  
 Nam decies redit in rugam. depinge ubi sistam  
 Inuentus crisippe tui finitor acerui:.**

**Uiber Persij Lucillij Nulij  
 Flacci Feliciter finit.**

**Explicit ignotus per totum persius orbem**

There are neither numerals, signatures, nor catchwords. Although, from the last line above extracted, we *cannot* draw the inference that the present is the FIRST edition of the poet, it may perhaps be safely affirmed that it is of a more ancient date than that of 1475; the period which La Serna Santander assigns as the earliest of the printing of Martin Flach. The last line only proves that, to the *printer's knowledge*, there had been no previous impression of the text of the poet. There is a great appearance of antiquity in the rudeness of the characters with which this volume is executed. The paper is stout and excellent. The present is a fine copy; in blue morocco binding.

**342. PERSIUS. Printed by Renaldus de Novimagio.  
 Venice. 1482. Folio.**

Panzer has referred to more authorities than usual, in noticing this impression, which is but of secondary importance. Braun, pt. ii. p. 94-5, is very particular. All that may be here required is, a brief but correct notice of its commencement and conclusion. On the recto of the first leaf is the proeme of Bartholomeus Fontius, the Editor, to Lorenzo de Medici. On the reverse commences the text of the poet, surrounded by the commentary of the same editor. On the reverse of d v, we read the colophon, thus:

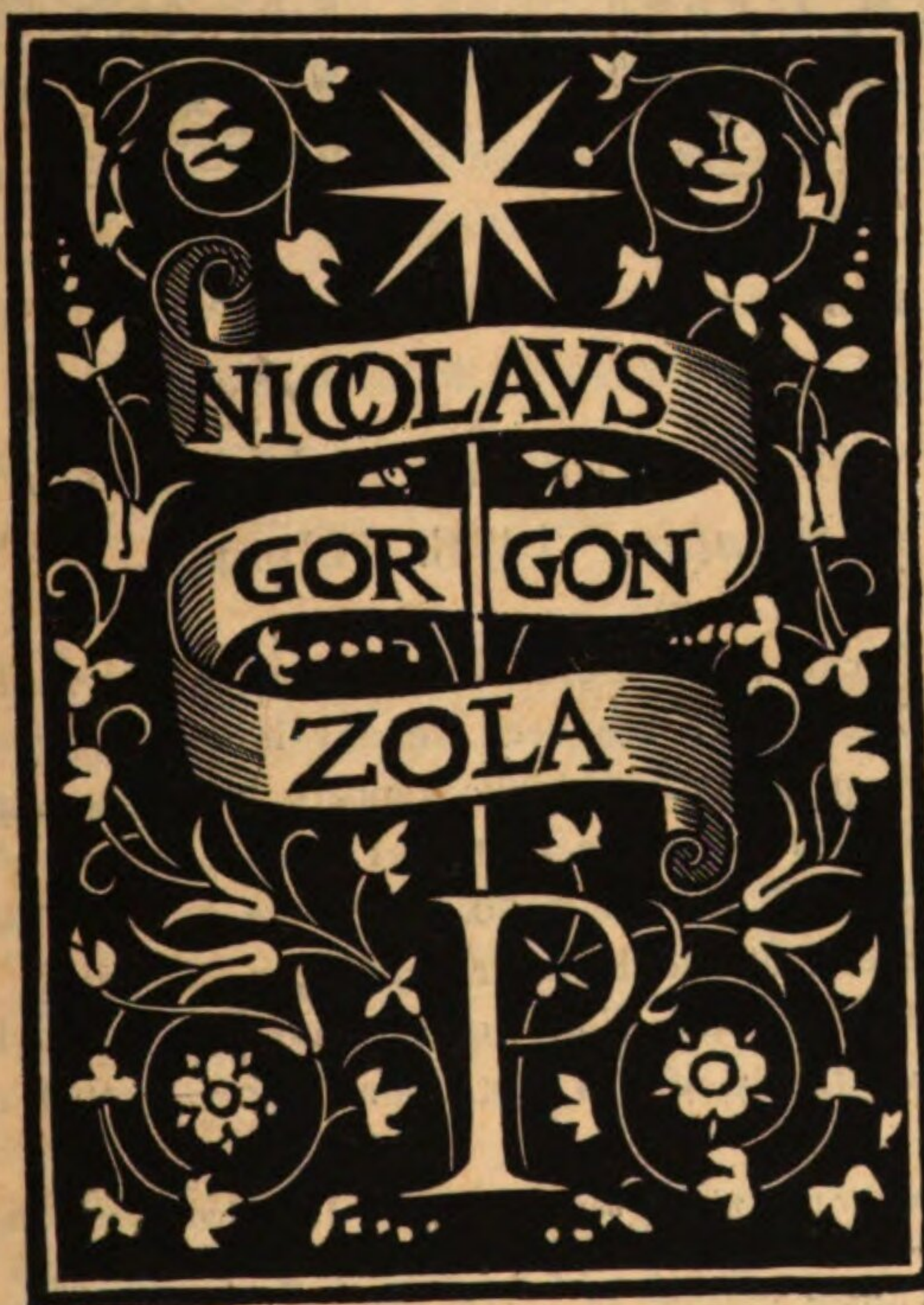
**A. Persii Flacci Satyrarum Finis. Anno. M.  
 CCCC.LXXXII. Mēsis Decēbris Die: XXIII. Per  
 me Magistrū Renaldū De Nouimagio Theuto-  
 nicū Venetiis impressum.**

A short life of the printer, with the Register, are on the recto of the following and last leaf. In the whole, 20 leaves. The present is an indifferent copy, in calf binding.



343. PERSIUS. CUM ANNOTATIONIBUS IOANNIS  
BRITANNICI, &c. *Printed at Milan.* Folio.

This edition is rather useful than splendid. From the last line in the volume, it would appear to have been executed either by Minutianus himself, or by some person who had worked in the office of that distinguished printer. Whether his name be specified upon the scroll within the subjoined fac-simile, I cannot determine. There are some pretty typographical decorations in the volume, as may be ascertained from the following fac-similes; and the impression appears to have stood in need only of good paper, to render it elegant as well as useful. The recto of the first leaf presents us with some small figures of scribes, at desks—neatly executed—above the title of the work; which latter is in large lower-case black letter, having, beneath, poetical ‘Argumenta Satyrarum’ by Iodocus Ascensius—printed in small italic letter. Subjoined, is this splendid device





On the reverse is an interesting address of Ascensius, dated Lyons, February, 1499; from which Panzer has (but erroneously) described the edition. From this address we learn (as the subsequent pages confirm) that the impression contains the labours of Britannicus, Beroaldus, and Politian — ‘Dii boni qualium virorum prelectiones!’ exclaims Ascensius! There are LIIII numbered folios: on the recto of the last of which the index concludes, with the following subscription:

Ex libraria Minutiana

evidently meaning from the press of Minutianus:’ see vol. i. p. 380, concerning this printer. No other colophon is in the volume. The elegant letters, above alluded to, are some of them thus:



The present is a sound copy; in calf binding.

344. PETRONIUS ARBITER. *Without Place or Name of Printer.* 1476. Quarto.

EDITIO PRINCEPS; at the end of the Younger PLINY'S PANEGYRIC of Trajan. The reader has been already informed (*Introd. to the Classics*, vol. ii. p. 115) that ‘bibliographers had generally imagined the edition of 1499 to be the first of Petronius Arbiter; but it appears from the *Bibl. Reviczka*, p. 80, that there is an edition of this writer at the end of the Panegyric of Pliny, printed at the above period. See also the *Edit. Bipont.* of this author, p. xx, which treats copiously and critically of this first impression.\* Both Burman and

\* Perhaps the reader may wish to have the criticism of the Bipont editors, here subjoined. It is as follows:—‘Puteolanus etiam fragmentum Petronii adjecit, de quo is in præf. Collectioni, nescio an iteratæ præmissa, ait’—[The words of Puteolanus are above given, and



Antonius were entirely ignorant of it.' La Serna Santander has omitted to mention it, even in the corrections to his third part or volume; and although Brunet refers us to Count Reviczky's catalogue for the existence of this earlier impression, he is pleased to call the ensuing one the 'Editio Princeps.' *Manuel du Libraire*, vol. ii. p. 274. In describing this impression, I must necessarily insert what may be supposed to belong to the PANEGYRIC of Trajan by PLINY; but as these two works are blended together, in the present volume, the reader will not exact a severe method of description. In the edition under consideration, it will be necessary to begin with the following extract; from the 3d page of the prefatory address of Puteolanus to Iacobus Antiquarius:—which gives at once the contents of the volume.

Additi sunt unde

cim alii Panægirici nō Pliniano quidē pares sed tamen non inelegantes aut recusandi: mira in singulis eruditio. Adieci: ut magnitudo uoluminis iusta ēēt: Iulii agricolæ uitam per Corneliū Tacitum conscriptā: quæ me ita afficit delectat tenet: ut nihil unquam pari uoluptate legerim. Fragmentū Petronii arbitri postremū locum tenet & quasi agmen claudit incuria quidē temporum mācum & adeo mutilatū ut uix cognosci possit: eiusmodi tamen ut non reiici debeat: hæc tuis auspiciis in lucē redeunt: Debebunt tibi qui legerint: quāquam pro tuis summis uirtutib⁹ omnes tibi debent. Vale decus meū.

therefore unnecessary to repeat here]—'Quam Plinii Panegyrici & ceterorum editionem cum Arnzenius & Schwarzius editores illius retulerint ad an. 1476, eosque etiam secuti sint b. Ernestius in *Bibl. Fabriciana*, & Clar. Harlesius in brevi notitia literaturæ romanæ nuper emissa, sed Saxius in *Hist. Lit. Typog. Mediol.* ex ipsa puteolani præf. demonstraverit librum editum esse sub ipsum pubertatis annum Jo. Galeacii Ducis mediol. an. 1469 nati, conjicit Cl. Harlesius. ed. priorem 1476 iteratam fuisse 1482. cf. illum in Plinii edd. p. 413, & quæ disputavimus in not. Plinii epp. & paneg. præmissa p. xxxix. Neque sic Maltiaro accedimus qui hanc collectionem cum petronii satirico jam an. m.cccclxxvii prodijisse refert, cf. *ibid.* Goldastus vero, in petronii a se curati an. 1610 prolegomenis p. 14, commemorat exemplar mediolanense, quod præcesserit germanicum Lipsiense Herm. Buschii an. 1500 & parisinum Reginaldi Chalderii. Burmannus & novissimus editor C. G. Antonius ignorare se profitentur, quo anno prodierit. Reviczius Comes in. catal. p. 108 conjicit, illam typis Lavagnæ mediol. excusam fuisse.' Edit. *Bipont. Petronii.* p. xx. xxi.



On the recto of u ii, (the works mentioned in the address of Puteolanus completing the number of the other signatures) at bottom, we read the commencement of PETRONIUS ARBITER, thus :

PETRONII ARBITRI SATYRICI FRAGMENTA  
QVAE EXTANT.

VM ALIO GENERE furiaꝝ declamatores  
inquietantꝝ : q clamāt : hæc uulnera pro libertate  
&c. &c. &c.

A full page has 30 lines. On the reverse of the 19th leaf, from its commencement, the text concludes thus, with the subjoined date :

Iurisconsultꝝ paret non paret habento  
Atq; esto quidquid Seruius & Labeo.  
Multa loquor : quid uis nummis præsentibꝝ. opta :  
Et ueniet. clausum possidet arca Iouem.

Τελος.

M CCCC LXXVI.

To the foregoing description it will be necessary to add two remarks; probably of some little moment. First, the date of the above imprint seems to me to be executed by different hands from those which worked the body of the text. The capital letters are all different from those preceding them; and there is an appearance of a *separate*, and therefore *subsequent*, workmanship in the entire line, as it is printed in the present copy. If so, the date is a *spurious* one. Secondly, the *text* of this edition differs *only in having more contractions* than that of the ensuing one : the readings, and the punctuation, both in the prose and poetry, being precisely the same—according to the numerous passages which I have consulted. It will follow, therefore, that the text is only of the same critical importance with that of the ensuing impression. Indeed the editor himself seems to have been fully aware of the imperfect state of the MS. from which it was printed. See post, art. PLINY JUNIOR.



345. PETRONIUS ARBITER. *Printed by B. V. de Vitalibus. Venice. 1499. Quarto.*

On the recto of the first leaf we read the following prefix :

PETRONII ARBITRIS SATYRICI FRAGMENTA  
QVAE EXTANT.

There are 27 lines below : a full page has 30 lines. The signatures, from a to e, run in fours. On the reverse of e iij, the imprint is thus :

Τελοσ

Impressum Venetiis per Bernardinum Venetum  
De Vitalibus Anno domini. M.cccc.xcix.  
Die. xxiii. Mensis Iulii.

' This edition is very rare. According to the preface of Burman it is incorrect and imperfect ; some passages however are good and complete, and have been incorporated in the editions of subsequent editors : " Ea habet multas lacunas (say the Bipont editors, p. xxi.) multas vero etiam probas lectiones." It appears to have been faithfully reprinted by Tanner, and edited by Buschius, at Leipsic.' *Introd. to the Classics*, vol. i. p. 115-6. I have before observed that this edition seems to be a faithful reprint of the preceding one. In calf-binding.

346. PHALARIS, &c. Latinè. *Without the Name of Printer. 1470. Quarto.*

EDITIO PRINCEPS. Latinè. There are few points in bibliography more puzzling than that of settling the exact chronology of the several early impressions of the Latin version of the EPISTLES of PHALARIS : nor am I confident that I am quite correct in assigning precedence to the present impression. This curious and interesting edition contains several pieces, as the subjoined note testifies,\* printed by the

\* These pieces are called by Chevallier, EPISTOLÆ CYNICÆ. On the recto of the leaf immediately following the end of the EPISTLES of PHALARIS—as above described, we read :

Raimitii ! in catalogum Mitridatis de epistolis. M. bruti, ad Nicolaū quintū pontificem maximum ! præfatio feliciter incipit ;



same printer, and probably published at the same time in one volume. The date of 1470 is subjoined to the prefatory epistle of one of these Opuscula; and although this may be the date of the *composition* of the epistle, yet the printing of it may also have taken place before the termination of the same year; that is, before the conclusion of the month of March. The impression attributed to the press of Ulric Han may

This preface occupies 3 pages. On the 4th page commences the proeme of Mitridas upon the EPISTLES of BRUTUS: then commence on the 6th page, on the reverse of the 3d leaf from the beginning, the epistles themselves; which occupy the 14 following leaves. On the recto of the 17th leaf, from the beginning, the subscription is thus:

Catalogus epl'ar[um] bruti finit feliciter;

On the reverse we read this poetical prefix to the EPISTLES of CRATES, the Cynic:

Epigramma in catalogū epl'ar[um] Cratis  
cynici Diogenis discipuli;

H æ tibi uirtutū stimulos, & semina laudū,  
A tq; exēpla dabūt cynicæ, o lector studiose.  
P ieriis etenim studiis, multoq; redundant  
A e loquio! ne desidiiis, dapibus ue paratis  
I ndulgere uelis! ne ignaua & marcida luxu  
O cia, ne torpens somnos admittere inertes.  
D iscere sed quantū paupertas sobria possit;

On the recto of the following leaf commences the proeme of Atanasius Constantinopolitanus archiensis abbas, to the eldest son of Charles of Arragon, concerning these epistles; which, including this proeme, occupy 9 leaves: ending on the reverse of the 9th: 'Finis Cynicar[um] Cratis;' Beneath, we read the following curious verses:

Erhardi Vuindsberg Epigrāma ad germanos librariorum egregios, michaelē, martinum atq; udalricum;  
P lura licet summæ dederis alemannia laudi!  
A t reor hoc maius te genuisse nihil.  
Q' prope diuinā summa ex industria fingis  
Scribendi hanc artem, multiplicans studia.  
F ælices igit[ur] Michael, Martineq; semper  
V iuite, & Vlrice! hoc q[uei]s opus imprimit[ur].  
E rhardum uestro & nō dedignemini amore!  
C ui fido semper pectore clausi eritis;

Next ensue the EPISTLES of CARDINAL BESSARION; having the Cardinal's prefatory address to Fichetus—'professori in collegio Sorbonæ Parisi amico nostro carissimo.' On the reverse we read the date thus: as above alluded to:

————— Valete ex urbe die xiii decembris .M.cccclxx;

This is succeeded by the Cardinal's address—'inclytis atq; illustrissimis italiæ principibus.'



however have preceded the present one. That the first Parisian Printers, *Gering*, *Crantz*, and *Friburger*, were the printers of all these *Opuscula*, is sufficiently evident; and from the character of the type, this volume was in all probability not published later than the close of the year 1470. On the recto of the first leaf we read the prohemie of the translator, F. Aretin; having this prefix:

Francisci Aretini! phalaridis agrigentini  
in epistolas, ad illustrem principem malatestā  
nouellum de malatestis! prohemiū incipit;

These epistles, in the whole, occupy 29 leaves. On the reverse of the 29th leaf, at top, we read a prefix, which describes a very different production of the same author:

EIVSDEM ad eosdem persuasio!  
ex auctoritate Demosthenis;

Then ensues, on the reverse of the succeeding leaf,

DEMOSTHENIS ORATIO  
pro ferenda ope olyntiis aduersus Philippū  
regem Macedonnm;\*

with observations at the right side, adapted to the politics of the times. In the whole, 8 leaves. Next follows a summary address to the 'Italiae principes'—in 3 pages. Such is the account of the contents of this curious volume; which it was thought advisable to introduce in the present place, rather than under detached heads, among the 'SCRIPTORES MISCELLANEI', in the subsequent volume. It now remains to subjoin a few bibliographical memoranda.

In the *Bibliogr. Instruct.* vol. iv. p. 307, no. 4110, there is only a summary and unsatisfactory account of these pieces; and from no. 4125, it would appear that the author was ignorant of this impression of the Epistles of Bessarion. De Bure assigns the date of 1470 to the preceding works. The edition of Bessarion in the *Cat. de Gaignat*, vol. i. p. 614, no. 2558 seems also to have been a different one. In the *Cat. de la Valliere*, vol. ii. p. 744, no. 4426, all the pieces of this volume, with the exception of those of Bessarion, are briefly but pertinently described; and the date of 'about 1471' is assigned to the impression; but the book is erroneously said to be in 8vo. In the same volume of the same catalogue, p. 56-7, no. 2339, some *Opuscula* of Bessarion are noticed; yet a few of those of Fichetus would appear to precede them, one of which is dated 1471. According to the *Bibl. Crevenn* vol. iii. p. 72-3, these *Opuscula* of Fichetus should be three in number; of which 'the last is the longest and most interesting; comprehending 10 pages.' Maittaire, vol. i. p. 294-5, has availed himself of the authority of Chevillier. But we must not forget the notice, by Laire, of a copy of an early impression of Bessarion's Epistles, in which was a letter of the Rector of the University of Paris, to the Cardinal, dated 'apud sanctum Mathurinum, anno 1472'—and in which thanks were given him for the several books ordered by him for the use of the University *Index Libror.* vol. i. p. 96, no. 31.

\* Sic.



Below, are 19 lines; a full page comprehends 23 lines. The impression contains 56 leaves; ending thus:

Epistolæ Phalaridis fœlix finis;

All these Opuscula have been mentioned by Chevillier, *L'Orig. de l'Imprim.* p. 36-7; and still more distinctly by Panzer, vol. ii. p. 271. This impression is executed upon paper of unusual strength and thickness. A genuine copy, in russia binding.

347. PHALARIS. Latinè. Printed by Ferandus. Brescia. Without Date. Quarto.

This rare impression has been well noticed by Morelli and Audiffredi. Panzer, vol. i. p. 261, has quoted the whole of Morelli's remark in the *Bibl. Pinell.* vol. ii. p. 213-4; which may indeed be worth bringing forward in the present place: 'Liber longe rarissimus, ac vel præcipuis rei Bibliographicæ scriptoribus prorsus ignotus. Ab eo typographiam Brixensem exordium sumpsisse si quis existimet, is haud temere mea sententia faciat: character ejus namque Romanus et rudis est, neque numeri, signaturæ, aut custodes adsunt. Ne quis vero Thomam Ferrandum Brixensem typographum, aut bibliopolam existimet, adjiciam, ejus Orationem quandam in nuptiis Francisci Gonzagii Marchionis Mantuæ, et Isabellæ Atestiæ habitam, Sæc. XV. absque ulla nota impressam, me olim vidisse.' But Denis, in availing himself of the authority of Morelli, is pleased, in his brief account of the volume, to add—after the words 'Thoma Ferrando Auctore'—'non Typographo;' see *Suppl. Maitt.* p. 638, n°. 5628: for which he has been properly corrected by Audiffredi, who subjoins—'Ferandus enim non modo hujus editionis typographus exstitit, sed et alterius \* longe majoris molis; qua antiquiorem, alteriusque typographi nomine notatam, inter Brixianas editiones certo detegere Bibliographorum nullus hactenus valuit.' *Edit. Ital.* p. 199. We proceed to describe the volume. On the recto of the first leaf commences the address of the translator, F. Aretin, with nearly the usual prefix:

\* He alludes to the BRESCIA STATUTES, printed in 1473; (of which hereafter) and justly adds—'Aliarumque fortasse mihi ignotarum.' Audiffredi would have rejoiced to have seen his remark verified in the Lucretius—vide p. 149, ante



FRANCISCI Arretini ad Illustrem uirū Ma-  
 latestam nouellum Principem in Phalaridis epi-  
 stolas e græco in latinum traductas. prefatio  
 fœliciter incipit

There are 19 lines below : a full page comprehends 24 lines. On the recto of the 4th leaf commences the first Epistle—'Phalaris Aliciboo.' Every Epistle has a title or prefix, in capital letters, with the number of each subjoined in Roman numerals. On the reverse of the 55th and last leaf, we read the following subscription :

FINIS

BRIXIAE THOMA FERRANDO AV  
 CTORE. KALENDIS SEPTEMBRIS

The present is a very desirable copy of this uncommon volume ; and is in red morocco binding.

348. PHALARIS. Latinè. *Without Place, Date, or Name of Printer.* Quarto.

I take this to be the edition, for an account of which Panzer, vol. ii. p. 95, refers exclusively to Laire's *Index Libror.* vol. i. p. 168. The number of lines in the first and last page (as well as in every other) exactly corresponds with the account in this latter authority ; namely, 25 lines in each. But Laire is evidently erroneous in assigning the impression to the press of Zarotus ; nor can I agree with the ms. observation of Mr. Edwards, in this copy, 'that the type is probably Lavagna's.' It wants the breadth and squareness of that of Zarotus, and the elegance and symmetry of that of Lavagna. On the recto of the first leaf, we read the prefix, thus :

FRANCISCI ARHETINI IN PHA-  
 LARIDIS TYRANNI AGRIGENTI  
 NI EPISTOLAS PROEMIVM.

On the reverse of the 49th and last leaf, we read this subscription :

Qui modo notus erat nulli : penitus q; latebat.  
 Nunc Phalaris doctum protulit ecce caput.



The foregoing is one of those deceptive conclusions by which the inexperienced collector may be led to imagine this impression to be the FIRST extant; but it is only one of the numerous instances of the air of importance which our ancient printers appear to have assumed in giving publicity to their works. I should apprehend the date of this edition not to be earlier than 1474; although it be without signatures and catchwords. A neat copy, with marginal observations, and bound in yellow morocco.

349. PHALARIS. *Without Date, Place, or Name of Printer.* Quarto.

It is justly observed by the noble Owner of this copy, that the type of the present impression resembles that of Sixtus Reusinger, or Riessinger, who printed at Naples between the years 1470 and 1480. Panzer, vol. iv. p. 384, n°. 88, notices an impression of the Epistles of Phalaris, in the *Italian* language, by the same printer; but seems to have been ignorant of the present one in the Latin language. He refers to Giustiniani's *Saggio sulla Tipografia del Regno di Napoli*, 1793, 4to. p. 39.\* Upon a full consideration of the impression, as it lies open before me, I am doubtful whether, notwithstanding it is here inserted as the *fourth* article, it be not, in reality, the FIRST IMPRESSION of the Latin version of F. Aretin. The proheme of the translator has no prefix; but the first 9 lines commence according to the ensuing fac-simile:

ELIEM Malatesta Nouel'  
le Princeps Illustris: tātā  
mibi dicendi facultatem da'  
ri: ut uel prestantie tue: uel  
phalaridis nostri epistolis:  
quas nuper e greco in lati'  
num traductas: et nomini  
tuo ut pollicitus sum dicatas: mitto: mea re-  
sponderet oratio. Vtrum enim assequeretur: nō

\* A work, which has unluckily long continued a desideratum with me; and for the preceding title of which, I am indebted to that most valuable of Peignot's publications entitled *Répertoire Bibliographique Universel*, 1812, 8vo. p. 355.



It will be seen from this fac-simile, that the type has a resemblance to the smallest type of Ulric Han, and to that with which the Manilius of 1474 is executed: vide p. 162 ante. A full page has 27 lines. There are no titles to the several Epistles, and the volume is entirely without signatures, catchwords, and numerals. On the reverse of the 47th and last leaf, it terminates thus:

Phalaridis Tyrāni Agrigentini Epistole ad  
Illustrem principē Malatestā per Franciscū  
Aretinum Translate feliciter Explitiunt

A sound copy, but not free from marginal disfiguring; in elegant russia binding.

350. PHALARIS. Latinè. *Without Date, Place,  
or Name of Printer.* Quarto.

This edition is unquestionably from the press of *Stephen Planck*; and has been briefly but satisfactorily described by Audiffredi, in his *Edit. Rom.* p. 402. The prefix to the proeme of the translator, is thus:

Francisci Aretini in Phalaridis tyranni  
Agrigentini epistolas Proemium.

A full page has 31 lines. In the whole, 38 leaves. On the reverse of the last leaf, we read the same Latin couplet as terminates the *third* edition here described: see p. 232 ante. Beneath this, there is a register in 10 lines. This edition is probably about the date of 1490. The present is a large, but rather soiled copy, in red morocco binding. Audiffredi notices a very beautiful and illuminated copy in the Casanatensian library. Few small-sized volumes of typographical antiquity have a neater aspect than those (when in fine condition) which have descended to us from the press of STEPHEN PLANCK.



351. PHALARIS. APOLLONIUS. BRUTUS. EPIS-  
TOLÆ. Græcè. *Printed at Venice.* 1498.  
Quarto.

EDITIO PRINCEPS. We now reach the first Greek impression of these celebrated Epistles. The well known controversy concerning them, in our own country, between BENTLEY and BOYLE, stands recorded in almost every work of literary biography—'controversia (says Freytag) non sine insigni animorum acerbitate agitata:' *Adpar. Literar.* vol. ii. p. 1268-9. But our business is with the edition under description. The reader has already learnt (see vol. i. p. 227-8) that this impression contains also the Greek text of Æsop; which latter has been described in the place here last referred to. Of that portion of it, connected with the above authors, it remains to give a particular account. On the recto of the first leaf, sign. *aa*, commences the prefatory address of the editor, with the usual complaint against printers and publishers:

Bartholomaeus Iustinopolitanus Petro

Contareno patritio ueneto. S.

Cum omnium atq; adeo quotidianis querelis rei litterariae calamitas deploretur, quae librariorum impressorumque in curia in dies diffunditur latius, incredible dictu, nec minus foedum, nullos tam diu bonarum artium cultores extitisse, qui sacratissimum literarum numen uelut a profanis assererent,

&c. &c. &c.

This address concludes at the 7th line, on the reverse of the same leaf. On the recto of the ensuing leaf, *aa* ii, the text of the Epistles of Phalaris commences thus:

ΦΑΛΛΑΡΙΔΟΣ ΕΠΙΣΤΟΛΑΙ ΤΥΡΑΝ-

ΝΟΥ ΑΚΡΑΓΑΝΤΙΝΩΝ.

ΦΑΛΛΑΡΙΣ ΑΔΙΚΙΒΟΩ.

π ΟΛΥΚλειζος ὁ μεσσήνιος, οὗ κατηγορεῖς παρὰ τοῖς  
πολιταῖς προδοσίαν, ἰασατό μουνόσον ἀν' ἡμέσον. οὐκ  
ἀγνοῶ δὲ, λύπας εὐαγγελιζόμενος σοὶ καὶ δάκρυα. σὲ  
&c. &c. &c.



Each Epistle has a Greek prefix, or title, and is numbered in Roman numerals. On the reverse of εε iiij (αα ββ ιι and δδ having each 8 leaves to a signature), we read the following subscription to the cxxxviii<sup>th</sup> Epistle :

Τέλος τῶν Φαλάριδος ἐπιστολῶν.

On the recto of the ensuing leaf, ζζ commence the Epistles of APOLLONIUS, which terminate on the reverse of ηη iiij—ζζ having eight leaves. The Epistles of BRUTUS have a proeme, with this prefix on the recto of θθ.

ΜΙΘΡΙΑΔΑ΄ΤΗΣ, ΒΑΣΙΛΕΙ΄ ΜΙΘΡΙΑΔΑ΄-  
ΤΗ ΤΩ Α΄ΝΕΨΙΩ ΧΑ΄ΙΠΕΙΝ.

They terminate on the reverse of θθ x : when we have the following subscription :

Priuilegio multa indicta uetatur, ne quis ad decem annos im  
primere possit nec aliubi imp̃r̃ssa uendere usquam locorum  
ditionis inclyti & felicissimi. S. Veneti.

Ex aedibus Bartholomaei Iustinopolitani, Gabrielis Brasi-  
chellensis, Ioannis Bissoli, et Benedicti Mangii carpensium.  
.M.IID. xiiii. cal. Iulias.

The impression of Æsop's Fables ensues : for which, vide ante. Having examined *Fabricii Bibl. Gr.* vol. i. 671-2, cura Harles ; Saxius, *Hist. Lit. Typog. Mediol.* p. dciv ; Maittaire, vol. i. p. 256 ; edit. 1719 ; *Laire's Index Libror.* vol. ii. p. 241 ; and Seemiller, *Incunab. Typog. fasc.* iv. p. 105,—I presume to remark, that this impression is evidently the production of a Venetian, and not of a Milan, press. The characters resemble those of Calliergus ; and the names of the publishers appear to be incorporated in the above colophon. It is a volume of extreme rarity. The present is a fair copy ; in red morocco binding.



352. PINDARUS. OPERA. CALLIMACHUS. DIONYSIUS. LYCOPHRON. Græcè. Printed by Aldus. Venice. 1513. Octavo.

EDITIO PRINCEPS, as well of the Works of Pindar, as of Dionysius, 'De Situ Orbis' and of the 'Alexandra' of Lycophron: the 'Hymns of Callimachus having already appeared in the XVth century: see vol. i. p. 293. In the *Pythia* and *Nemea*, Aldus appears to have consulted a much better MS. than in the *Olympia*: in the *Isthmia* he has consulted an ancient but corrupt MS. The preface of this edition is extremely interesting. After giving a sketch of the war that had ravaged Italy, and suspended his typographical labours, Aldus takes a view of what he had already done in the cause of literature, and meditates on his probable future efforts. From a part of this preface, we learn that Aldus had already exercised the art of printing twenty years—('ad labores redii, eos, quos quā durissimos, jam uiginti annos expertus' &c.)—which proves that he began about the year 1493. Those who have not this edition, may see the preface extracted in Maittaire, vol. ii. p. 248-9. *Introd. to the Classics*, vol. ii. p. 124.

On the recto of the first leaf, we read the titles of the works of the respective authors contained in the edition: these titles are in Greek and Latin. Beneath, is the device; being n°. I. in Renouard's facsimiles. On the reverse commences the preface, to Andreas Nagerus, above noticed; which comprehends 3 pages. On the following leaf, sign. \* iii, begins a table of Contents of the Odes of Pindar—followed, on \* iiii, by a brief biography of the poet. The 4 ensuing leaves contain similar tables and biographies of Dionysius and Lycophron. These preliminary pieces, including the title page, comprehend 8 leaves. On the recto of the following leaf, the *Olympics* begin thus:

ΠΙΝΔΑΡΟΥ ΟΛΥΜΠΙΟΝΙΚΑΙ.

ΙΕΡΩΝΙ ΣΥΤΡΑΚΟΥΣΙΩΙ

ΚΕΛΗΤΙ. Α.

στροφή.

Πισον μὲν ὕδαρ. ὁ δὲ

χρυσὸς αἰδόμενον πῦρ

ἄ

ἄτε διαπρέπει νυ -

κτὶ μέγανος ἔξοχα πλούτου.

&c. &c. &c.



A full page has 26 lines. The pages are regularly numbered—within the inner margin, upon the reverse of the leaf, and as usual upon the recto.\* Callimachus commences at p. 227; Dionysius at p. 271; and Lycophron at p. 317. At p. 373 the text of the latter terminates; and on p. 374, not numbered, we read this colophon:

*Venetijs in ædib. Aldi, et Andreae Afulani  
Soceri, Menſe Ianuario M.D.XIII.*

It is justly said by Renouard that 'the type of this beautiful edition is larger than that which was usually employed by Aldus in his smaller volumes.' The same bibliographer also observes that, from the preface, it is clear that the Aldine impressions of Pindar, of the dates of 1510, 1511, and 1512, are entirely supposititious. *L'Imprim. des Aldes*, vol. i. p. 97-8. The present copy has not escaped the notice of Renouard. It is printed UPON VELLUM, in a style of peculiar delicacy and beauty; and was obtained from the Soubise Collection by the late Count Reviczky,† forming one in the extraordinary suite of VELLUM ALDUSES possessed by the noble Owner of it. It is bound by Herring, with great taste and splendour, in olive-colour morocco, silk water-tabby lining, and preserved in a blue morocco case.

353. PLATO. OPERA. Græcè. *Printed by Aldus.*  
*Venice. 1513. Folio.*

EDITIO PRINCEPS. The interesting works published in the Aldine press during the above year, are a sufficient demonstration of the zeal and activity with which Aldus resumed his important labours, after the disturbances which had prevailed at Venice in the two preceding years. Bibliographers are fond of recording the words

\* It would seem that this circumstance had escaped Renouard; as he says—'Le texte est en 374 pages chiffrées seulement du côté impair, 1, 3, 5, 7,' &c.

† It formed *one* in a lot of *three*, thus described in the *Bibl. Soubise*. p. 324, no. 4702, 'Pindari Olympia Pythia, &c. Græcè. *Venet.* Aldus, 1513, in 8vo. *sur velin.* Par. 1518, in 4to. Cum Scholiis Græcis. *Francof.* 1542, in 4to. I remember to have heard Lord Spencer say, that *this was the book*, which, during the sale of the Pinelli Library, Count Reviczky drew out of his pocket, and shewed him, as a *tempting specimen* of his own Collection; afterwards purchased by his Lordship. The Count, at that time, had but one other VELLUM ALDUS; and that an indifferent one.



of Aldus, prefixed to this laborious and beautiful impression: ' & si opere in magno fas est obrepere somnū (non enim unius diei labor hic noster, sed multorum annorum, atque interim nec mora, nec requies.), sic tamen doleo, ut si possem, mutarem singula errata numo aureo.' Well might the distinguished author of the *Adagia*\* expatiate in praise of the spirit and meritorious labours of such a printer! But we return to the volume itself. The editor of it was MARCUS MUSURUS; who has inserted an elegiac poem concerning Plato, which is said to have so much delighted Pope Leo the Xth, that, on that account alone, the editor was preferred to an archbishopric.† Although the critical acumen displayed in this impression has been greatly excelled by that of subsequent scholars, yet is the edition entitled to our attention, as a number of good MSS. and ancient publications were consulted in the compilation of it. See the authorities referred to in the *Introd. to the Classics*, vol. ii. p. 132.

On the recto of the first leaf, we read as follows:

ΑΨΙΑΝΤΑ ΤΑ ΤΟΥ ΠΛΑΤΩΝΟΣ.

OMNIA PLATONIS OPERA.

The large anchor, in outline, is beneath. The reverse of the leaf is blank. On the recto of the following leaf, I 1, commences 'the Supplication of Aldus to Pope Leo X. in the cause of Christianity and Literature,' which concludes at bottom of I 2 recto: on the reverse, we read an 'Index Librorum Platonis.' On I 3, recto, commence some Greek verses of Musurus, which conclude on the reverse of I 4. On I 5, is the table of Plato's Works, in Greek, more particular than the preceding Latin table. Then follows the Greek biography of Plato, from Diogenes Laertius; occupying 9 leaves. Afterwards, a blank leaf. The text of the *Dialogues* commences on sign. a; having the page numbered. At page 495 we read

ΜΕΜΕ΄ΞΕΝΟΣ. Η΄ Ε΄ΠΙΤΑ΄ΦΙΟΣ.  
ΤΑ ΤΟΥ ΔΙΑΛΟΓΟΥ ΠΡΟΣΩΠΑ.

\* See the interesting extract from Froben's edition of this work of ERASMUS, in Maittaire's *Annal. Typog.* vol. ii. p. 44-5.

† The reader may consult Roscoe's *Lor. de Medici*, vol. ii. p. 238-9, 4to. edit. upon the above subject. An extract from it is given in the *Introd. to the Classics*, vol. ii. p. 132, note: but he will find the circumstance mentioned by Aldus himself, in the extract from the preface to Pausanias, ante, p. 218.



the Dialogue terminating at p. 502, and being succeeded by a blank leaf. The *Politics* commence with a fresh set of signatures, on A, thus:

ΠΛΑΤΩΝΟΣ ΠΟΛΙΤΕΙΩΝ, ΠΡΩΤΗ.

The pagination also recommences; and at p. 141 the *Politics* conclude. At p. 142 the *Timæus* begins; and the remaining works of the philosopher extend as far as p. 439: the *Epistles* occupying the two last pages. I subjoin the register and imprint.

1 2 a b c d e f g h i k l m n o p q r f t u x y z aa bb cc  
dd ee ff gg hh ii. A B C D E F G H I K L M N O P Q  
R S T V X Y Z AA BB CC DD EE.

Omnes quaterniones præter 2 & ii & EE duerniones.

VENETHIS IN AEDIB. ALDI, ET ANDREAE SOCERI MENSE  
SEPTEMBRI. M.D.XIII.

On the reverse of the last leaf is the anchor, as before, in outline. Renouard has not failed to notice the VELLUM copy of this beautiful volume which is in the Medicæan Library, as well as the two SIMILAR copies in our own country: one in the library of Westminster Cathedral, wanting the life of Plato; and the other perfect copy, now in the Hunter Collection at Glasgow.\* In regard to copies of it upon PAPER, it will hardly be possible to find a larger or a more beautiful one, in every respect, than that under description. It was obtained from the *Cabinet de M. Firmin Didot*, which was sold at Paris in 1810; and is described in the sale catalogue, n°. 106, as 'exemplaire—d'une beauté et d'une conservation extraordinaires. Il est encore dans sa première reliure.' The copy in the Cracherode collection, and those in the collections of Mr. J. Raine, and Mr. Heber, are also exceedingly fine ones.

\* This copy was formerly in the Harleian Collection: see *Bibl. Harl.* vol. i. no. 5404. It was purchased, with the entire Collection, by Osborne the bookseller; and marked in his catalogue of 1748, no. 1957, at 21*l*. Dr. Askew afterwards became the possessor of it; and at the sale of his books in 1775, no. 2656, it was purchased by the late Dr. William Hunter. I saw this copy in the Doctor's collection, before the latter was removed to Glasgow; and shall not easily forget the lustre of the ink and the purity of the vellum!



354. PLATO. OPERA. Latinè. Printed by B. de C. de Cremona, and Simon de Luero. Venice. 1491. Folio.

EDITIO SECUNDA. Latinè. De Bure, vol. iii. p. 156-7, has merely alluded to a supposed earlier impression of this version of Plato, executed at Florence; without venturing to decide upon the chronological priority of either the Florentine or the Venetian edition. If he had examined the *Amœnitates Literariæ* of Schelhorn, vol. i. p. 89-90, he would have found it most probable that the Florentine impression preceded the one which we are about to describe.\* It is well known that MARSILIUS FICINUS was the first translator of Plato:—‘eminet inter ea [Marsilii Ficini scripta] Platonis editio’—are the words of Schelhorn; whose account of the studies and works of Ficinus is well deserving of the scholar’s attention. Nor should the critical care and correction of MARCUS MUSURUS, in this same translation, be unnoticed. In regard to the rarity, or bibliographical value, of the present impression, I am not aware that either the one or the other entitles it to a more copious account than that which here ensues:

On the recto of the first leaf, are the verses of ‘NALDVS NANDIVS FLORENTINVS,’ in praise of the work: beneath, we read the words ‘Diuus Plato.’ The proheme of Ficinus immediately commences on

\* ‘Quo autem anno, Ficino obstetricante, PLATONIS OPERA, Latine reddita, publicam lucem primo viderint, præcisè determinare haud possum. Quamvis enim jam versare manibus, Bibliotheca Memmingensium publica eam mihi suppeditante, primam illam editionem mihi liceat, anni tamen indicio ea destituta est, his tantum in fine verbis adjectis—‘*Impressum Florentie per Laurentiū Venetum.*’ Schelhorn adds a strong corroborative passage, from the version of PLOTINUS, by the same translator, to this effect:—When Pico Mirandula first came to Florence, between the years 1480 and 1490, he immediately enquired of Ficinus ‘how he went on with Plato?’ to which Ficinus replied—‘Plato noster—hodie liminibus nostris est egressus.’ The entire passage, from the preface to the version of Plotinus of 1492, may be seen in Schelhorn. But from this passage, the *above* version of Plato may have appeared in 1491. The principal question therefore is, to know at *what precise time* Mirandula made the enquiry of Ficinus? If immediately on his arrival at Florence, which Ficinus himself seems to intimate,—[‘*me statim post primam salutationem de Platone rogat*’]—and that arrival took place before the year 1490, then there can be no doubt about the priority of the FLORENTINE impression. This inference seems strengthened from the very particular description of the Florentine impression by Fossi: *Bibl. Magliabech.* vol. ii. col. 366-7; and Braun, *Notit. Hist. Lit.* pt. ii. p. 21. Seemiller, *Ineunab. Typog. fasc.* iv. p. 124, refers to Schelhorn and Braun.



the reverse. The three ensuing leaves comprehend the Life of Plato: the word 'VITA' being as the running title. On the recto of the following leaf, sign. a, commences the HIPPARCHUS of Plato. On the reverse of HH viij, the colophon is thus:

**Impressum Venetijs per Simonem Richar-  
dum de Luero. 13. Augusti. 1491.**

The Register, beneath, informs us that each of the three alphabets of the signatures runs in eights; with the exception of a; and of p and q in the first alphabet—E and ff in the second—and EE and HH in the third—a having only four, and each of the others ten, leaves. Two leaves of chapters follow HH x. In the whole, 444 numbered leaves, from the commencement of the 'Hipparchus:' which, as has been shewn, is preceded by 4 leaves, not numbered. The type is a small gothic one, very closely printed in two columns. The present is an indifferent copy, in calf binding.

**355. PLAUTUS. Printed by John de Colonia, and  
Vindelin de Spira. Venice. 1472. Folio.**

EDITIO PRINCEPS. We will first give a more particular account of this rare and magnificent impression than has hitherto appeared; and in the second place subjoin a few bibliographical notices relating to it. On the recto of the first leaf we read the prefatory epistle of the editor, having this prefix:

Reuerendissimo in Christo patri & domino Iacobo Zeno  
Pontifici Patauino Georgius Alexandrinus Salutem  
plurimā dicit.

This epistle is followed by a Life of Plautus, and a list of his Comedies:† in the whole, 3 leaves. A blank leaf ensues. On the recto of the 5th leaf begins the 'Amphitryo,' thus:

† In this list, Amphitryo is made to begin—'In faciem uorsus'—in the text, it is as the reader may see above. The Treviso edition has copied this inconsistency.



Plauti Comici clariss. Amphitryo.

Argumentum.

N faciem uersus amphitryonis iuppiter

Dum bellum gereret cum telebois hostibus :

Alcumenam uxorem cepit usurariam :

Mercurius formam sosie serui gerit

Absentis : his alcumena decipitur dolis :

&c. &c. &c.

The opening of the Dialogue, on the 7th leaf, is as follows :

Sosia.

Mercurius.

So. q. Vi me : alter est audacior homo ? Aut qui cōfidentior ?

Iuuentutis mores qui sciā : qui hoc noctis solus ābulē ?

Quid faciam nūc si tres uiri me in carcerē cōpegerit ?

&c. &c. &c.

A full page contains 41 lines. The impression terminates thus, on the 243rd and last leaf :

Phr. Aeque ut rē bene gestā uestrā rursū bene gerā

Amabo si quid animatust facere : faciā : ut sciā :

Veneris causa adplaudite. eius hęc in tutela ē fabula :

Spectatores bene ualete. plaudite atq; exurgite.

Then follows the same sentence as that which precedes the colophon in the ensuing impression ; except that the word ' iterum ' is omitted, and the names of the printers—' Ioannis de Colonia Agripinensi : atq; Vindelini de Spira '—are substituted for those of the other printers. The colophon is thus :

VENETIIS. M.CCCC.LXXII. Nicolao Throno Principe  
iucundissimo & Duce foelicissimo.

The impression is without signatures, numerals, and catchwords. The present is a large and sound copy of it, (with the exception of a few of the latter leaves) in red-morocco binding.



According to the *Bibl. Harleian.* vol. iii. n<sup>o</sup>. 1113, the editor of this impression 'deserves the highest encomiums for having divided the text of Plautus into verses: the Comedies of Terence were long published without any regard to the metre.' The same authority, (which, however, erroneously assigns the date of 1473 to the impression) refers us very properly to the interesting prefatory epistle of MERULA; wherein the completion of the edition is compared to the labours of Hercules.\* 'I have lately (says Harles) obtained a copy of this Editio Princeps; and I have observed, what has not been mentioned by former bibliographers, that it frequently departs from other editions, especially in the length of the verses; that, in the middle of some of the Comedies, there are chasms to the extent of nearly four pages; but whether this has happened from accident, or from want of materials in the original MS., or from the intention of the editor, I am unable to determine.' Many other instances of variations from the edition are then mentioned by Harles. See the *Introd. to the Classics*, vol. ii. 138-9. A note by the late Bishop of Ely, relating to a transposition of a page in the *Persæ* and *Stichus*, may be worth imparting—'Quam ob causam (says the Bishop) ita evenit prorsus nescio, sed pagina tota tertia *Persarum* ad *Stichum* pertinet, et illic rectè post 27 folia interposita, repetitur. Aversa hujus paginæ facies in *Sticho* alba est.' De Bure is tolerably particular in his *Bibliogr. Instruct.* vol. iii. p. 246-7, but not free from a trifling error; as a correction of it, in the *Cat. de Gaignat*, vol. i. p. 406, n<sup>o</sup>. 1573, demonstrates. He observes that the greater number of copies of this

\* It is justly said by Maittaire, vol. i. p. 314, that the editor of this impression was MERULA; although his christian names only are inserted in the prefix of his epistle to Jacobo Zeno, Bishop of Padua. Referring the reader to the entire epistle, as it is extracted in the *Bibl. Smith. App.* p. cxvii, and *Spec. Lit. Brix.* pt. i. p. 4, (the latter, from the reprint of it in the Treviso edition of 1482), I shall here detain him only for a minute by the following brief but interesting portion of it—'Nam Plautinæ Viginti Comœdiæ, quæ ad hoc ævi dumtaxat extant, latinæ scilicet linguæ deliciæ, rerum atque verborum venustate et festiva sermonis elegantia legentium animos mira voluptate afficerent, nisi pluribus in locis dimidiatæ haberentur; et tum temporum injuria, tum litteratorum negligenti arrogantia, et librariorum inscitia depravatæ forent; et sive gentium, sive naturæ historiæ non indigerent, atque tam Græcorum tam Romanorum prisca consuetudine et jampridem desita obscuræ essent. Quo fit ut frequentem ac curiosum lectorem non minus sollicitum faciant et vexent, quam si cupidinis sagitta illa aurea confixus rusticam et in totum viro perosam virginem sequeretur. Quare qui provinciam hujusmodi duram ac sane perdifficilem cœperit, quippiam ille non solum amantis inconcessa, sed plane herculei laboris habere videtur.' In the *Spec. Lit. Brix* (pref. p. iii-v) pt. i. p. 1-4, there is, occasionally, a spirited notice of the author of this preface.



first edition, in Paris, were imperfect. Fossi does not fail to call the impression 'elegantissima editio;' *Bibl. Magliabech.* vol. ii. col. 369: his description is brief, but exact. Freytag has spoken of the editor — 'vir—inter humanarum litterarum Professores magni nominis'—with sufficient respect; but seems to have been indebted to Maittaire and Quirini\* for his knowledge of this impression. *Adpar. Litterar.* vol. ii. p. 1334-5. Laire notices a copy of it UPON VELLUM — 'apud Canonicos Patavinos:' *Index. Libror.* vol. i. 284-5. The present copy is a very magnificent one; in dark-red stained morocco binding

356. PLAUTINA DICTA. *Without Name of Printer, Place, or Date.* Quarto.

This rare and curious little volume is on many accounts interesting to the classical bibliographer. It appears never to have been seen by Panzer, La Serna Santander, and Brunet, and is very briefly and obscurely described by Maittaire. Such is its rarity, that although the editor of it, BONUS ACCURSIUS PISANUS, was one of the most distinguished literary characters at Milan, in the XVth century, the book seems to have entirely escaped the researches of Saxius, in his truly valuable *Hist. Lit. Typog. Mediol.*† 1745, folio. Accursius is said by Saxius—'ad locupletandam rarioribus libris literariam Rempublicam totum se contulisse;' and whoever reads the brief but interesting prefaces of the former, to a few only of his publications, (see the one prefixed to the first Greek edition of Æsop, in vol. i. p. 222 of this work) will observe with what care and anxiety this illustrious scholar seems to have smoothed the road of learning to *young people* in particular:—how he adapts his publications to the minds of junior students:—and how he appears to have devoted nearly the whole of his time to the successful cultivation of literature in the rising generation. In the present volume, he tells the respectable character to whom it is dedicated—that 'his labour may be productive of some little utility and

\* After referring to Maittaire, Freytag adds—'Vid. de Georgii Merulæ in PLAUTUM meritis, eminentissimi Qurini Spec. Variæ Litteraturæ Brixienſis P. i. p. 1. seq. vbi et aliæ editiones Plauti vetustæ, insigni cura atque sollertia describuntur.' But I question whether Quirini ever saw the EDITIO PRINCEPS of this author. His knowledge of the labours of Merula seems to have drawn from the Treviso reprint of the Spira impression.

† See p. xciv, and cols. clxi—clxviii.



elegance in forming the minds of young people;—and not only to the grand-children of his patron, but to youth in general, who were desirous of grounding themselves in a knowledge of pure Latin; especially in the composition of Epistles, and in familiar discourse\*—but this prefatory address shall speak for itself, and will be found in the note below.\* The volume may be called, in modern language, an ABRIDGMENT OF PLAUTUS.

The recto of the first leaf contains a register: the 3 following pages are occupied by the subjoined preface of the Editor. On Ai, commence the excerpts from the *Amphitryo*, thus:

VSTAM Rem & faci  
i lē esse oratā a uobis uolo.  
Nā iuste ab iustis iustus  
sum orator datus.  
Nam iniusta a iustis īpetrari nō decet.  
Iusta aut ab iniustis petere insipiētia ē  
&c. &c. &c.

Similar extracts, from the remaining nineteen plays, ensue. A full page has 20 lines. The signatures, A to E, then A to H, run in

\* ‘ Bonus Accursius pisanus uiro magnifico ac ducali Quæstori dignissimo Iohanni meltio salutē plurimā dicit.

Vellem equidē ut cæteri ciues mediolanēses ita bonarum litterarum studiis delectarētur: ut te sēper aniaduerti uir egregie Johannes melti. Nam cū proximis diebus quædā dicta plautia attētis auribus audisses: eaque hilari facie excepisses: facile mihi sum itelligere uisus igeniū tui elegantīa. quo factū ē: ut ipsa fere oīa memoratu digna Plauti dicta ex comoediis uiginti a me collecta in unū cōpendium redigerem: ea; ad te darēque tuo noīe efferētur in populū. Nam quo pacto quis elegāter quicquam aut loquatur aut scribat Plauto ignorato? qui inter latinos oēs uel Ciceronis testimonio maxie excellit. Tuo igitur beneficio qui natura liberalissimus es & optius sane uir: *hic meus labor non parum utilitatis & ornamēti afferet iuuentuti. non solum nepotibus tuis quos loco filiorum ducis: sed cæteris etiam omnibus: qui mēre latinitatis se studiosos esse concupierint. præsertim in epistolis componendis atque sermone familiari.* Vt illud prius intelligas me primum omniū inuenisse ea plautum usum argutia: ut per capita uersuū argumenti nomē cuiusque fabulæ litteris suis expresserit. quod etiam ea ē ratione a me factum: quoniam quidā non indoctus uulgo existimatus non solum non animaduernerit: sed per sæpe uāhemēter errauerit: ut menechmi dictionē trisyllabā menechini dixerit mutata, m. littera. i. i. & n. Hoc igitur munusculum a me nunc accipies. propediem fortasse si per otium licuerit: maius aliquod habiturus. Vale uir optimorum omnium optime.’



eights; and the volume terminates with extracts from the *Truculentus*, on the reverse of H ii, thus:

Hic edepol remoratus est me.

Age age absolue: atq; argentū nume  
ra: ne comites morer.

At the conclusion of each play there is generally the word *FINIS*; surrounded by stars, or small letters, by way of ornament. The type is large and bold; and very different from the roman type of Gerard de Leuu, both in character and size.\* Maittaire, vol. i. p. 353-4, happened to examine a copy of this impression which was bound with a work entitled '*Mirabilia Romæ*, 1475', and to which latter were subscribed, in the colophon, the words *G::TARVISII::F::* (that is, *GERARDUS DE FLANDRIA*); and Panzer, in consequence, attributed the present production to the same printer; although Maittaire had in fact described this latter work to be '*minore caractere*.' The printer of this edition is therefore not yet satisfactorily ascertained; but the date of it may be somewhere about the year 1474-6; as Accursius, at the close of his preface, speaks of the work being a prelude 'to other greater labours.' Nothing can well exceed the beautiful condition of this desirable volume. It is bound in red morocco.

357. *PLAUTUS. Printed by Paul de Feraria, and  
Dionysius de Bononia. Treviso. 1482.† Folio.*

It seems to be agreed among bibliographers that the present impression is only a reprint of the preceding one. We shall therefore be brief, but sufficiently particular, in the description of it. The first

\* As may be seen in the *MERCURIUS TRISMEGISTUS*, printed by Gerard de Leuu, at Treviso, in 1471:—with his name '*Gerardus de Lisa*' subjoined.

† 'Mention is made of an edition of this date, printed at Deventer in folio. Panzer, vol. i. p. 354, refers to Maittaire, and Maittaire to *Fabr. Bibl. Lat.* vol. i. p. 8. I have examined all the authorities referred to, and as every thing seems to depend upon the mere assertion of Fabricius, whose knowledge of books printed in the xvth century was far from being extensive, there is good reason, I think, to doubt the existence of the impression. Ernesti barely states the words of Fabricius. De Bure suspects the edition, and the Bipont Editors merely state the place, without any description of the book. *Introd to the Classics*, vol. ii. p. 139, note.



three leaves are occupied by the prefatory epistle, and the Life of Plautus, by George Alexander Merula. On the reverse of the third leaf, is a list of the several plays, with the first two or three words of the commencement to each.\* On sig. b (1) the text of *Amphitryo* begins: this signature has 10 leaves; but the rest, to 3, have each only 8 leaves. After 3, follow &, 9, and R—each in 8. Then A, B, C in eights, D six, E seven. On the reverse of E vj, we read the colophon, thus:

**P** lautinae uiginti Comediae: linguae latinae deliciae: magna ex parte iterum emendatae per Georgium Alexandrinum. De cuius eruditione & diligentia iudicent legentes. Impressae fuere opera: & impendio Pauli de Feraria. atq; Dionysii de Bononia.

TARVISII. M.CCCCLXXXII. DIE. XXI. IVNII. IOANNE MOCE NIGO PRINCIPE IVCVNDISSIMO ET DVCE FOELICISSIMO

On the recto of the opposite leaf is the Register. The present is a soiled copy; in handsome red morocco foreign binding.

**358. PLAUTUS.** *Without Name of Printer, Place, or Date.* Folio.

This edition, as appears from the title, contains the united labours of Hermolaus, Merula, Politian, and Beroaldus, 'with many additions.' It seems to have escaped Panzer; but is noticed in the *Bibl. Harleian*, vol. iii. n°. 827, and will be found, from the sequel, to be rather an interesting acquisition to the impressions of Plautus. The title, as before noticed, is on the recto of the first leaf, sign. a: the reverse is blank. A life of Plautus by George Merula, a list of the plays, with titles of discovered fragments, ensue; occupying 3 leaves, the reverse of the third being blank. On b, recto, the *Amphitryo* commences, surrounded by commentary: the remaining plays have only marginal annotations. The signatures run in sixes, from a to g inclusively; h and i are in eights; k, l, m, in sixes; n to r inclusively, in eights; s, six; t to z, in eights; z, &, sixes; and 3, R, eights. Then a fresh alphabet, as far as H; of which A, F, and G, are in sixes: the remainder in eights.

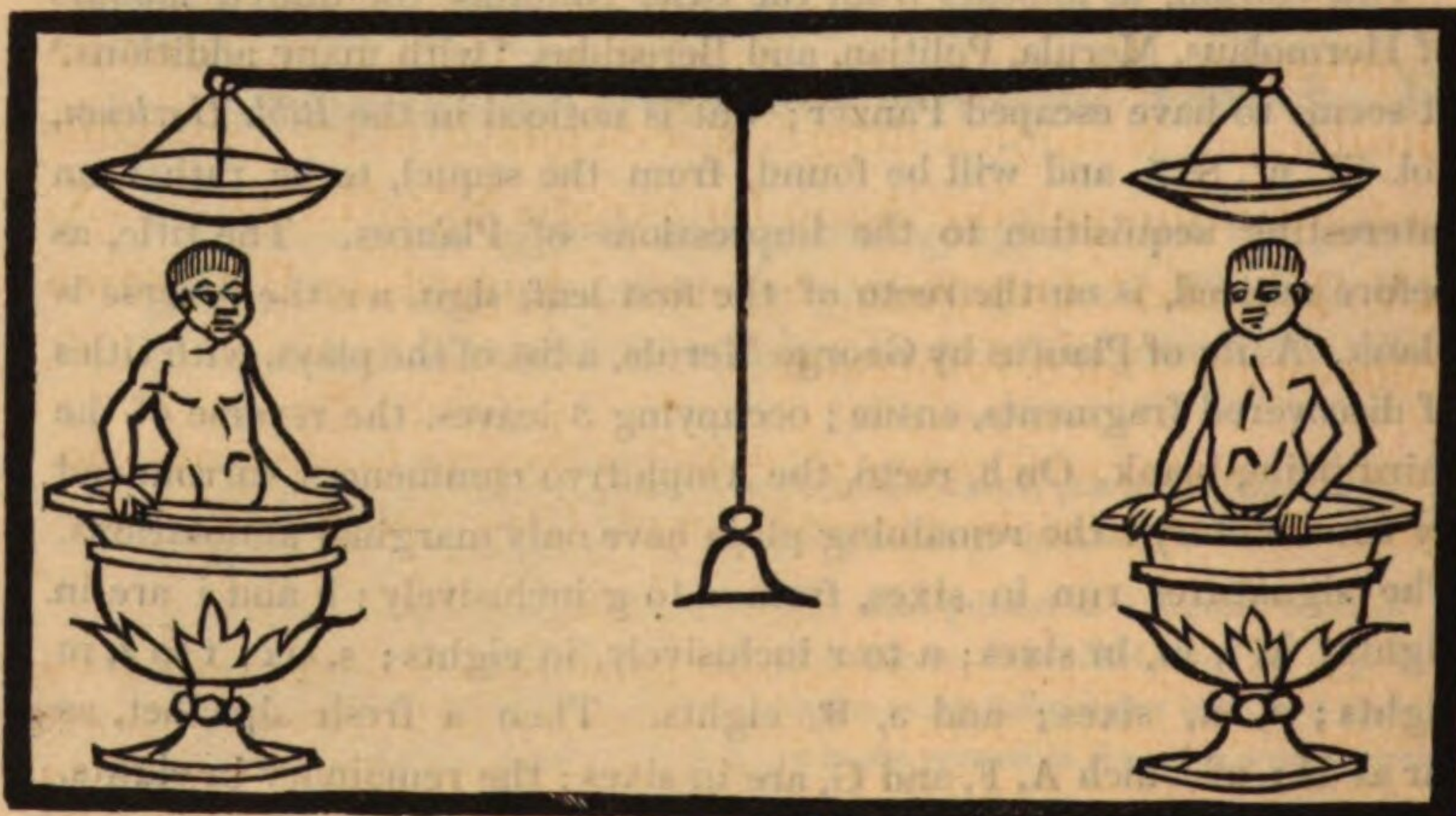
\* The error noticed in the first line of these titles, in the preceding edition, p. 243, is faithfully propagated in the present one: but that of the transposition of a page, mentioned by the late Bishop of Ely (p. 245, ante) is, as Lord Spencer remarks, here corrected



On the reverse of H iij, the text concludes: after which we have a subscription, in ten lines, informing us that — ‘studio & diligentia Sebastiani Ducii et Georgii Galbiati pristinam quasi imaginem ipse plautus resumpsit.’ It appears also, from the same subscription, that the manuscript used by Merula and Politian had been duly collated. No mention is made of the place, or date,\* of the execution of the volume. Next ensues, what is said in the Harleian catalogue (*Ibid*) to be ‘a description of a Greek play called COTTABUS, with a cut exhibiting a representation of it.’ Both this description and the cut are too interesting to be withheld from the classical antiquary; and are accordingly here submitted to his consideration.

Ex græco.

Cottabus genus ludi cōiuiialis tale: Erectū stabat lignū in loco cōiuii librā habēs supimpositā: quæ facile descēderet: circa aut utrāq; lancē libræ stabat peluiscula imagunculam habēs mediam affixā: parū autē a lancibus capita imagūcularū distabant: ut inclinantes lances capita earū offenderēt: & sonitū redderent. Implentes igiŕ uino os conuiuæ expuebāt in lancē quæ pcussa uini pondere: quod liq̄dum & latagen uocabant: ut & lancis excussio ī uerticē feriret imagūculā: cōiuiis uictor talis eē iudicabaŕ.†



\* See the note in the *Introd. to the Classics*, vol. ii. p. 139—taken from the description in the Harleian catalogue. I should apprehend the date of the edition to be between the years 1490 and 1500.

† It may be observed that there were other modes of playing at the COTTABUS,



A leaf only ensues; containing, on the recto, a register of the work—the reverse of it being blank. The present is the identical copy which was in the Harleian collection; and like most of the books in that extraordinary library, is in fine sound condition. It is in red-morocco binding.

359. PLAUTUS. *Printed by Simon Bivilaqua.*  
*Venice. 1499. Folio.*

On the recto of the first leaf we read the title of the volume, which informs us that it contains the annotations of P. VALLA and B. SARACENUS. On the reverse is the address of Valla to Scaramuza Trivultius. As Seemiller has properly observed, the impression is divided into two parts: the first part containing the annotations of Valla upon select passages, *without* the whole of the text; the second part containing the annotations of Saracenus *with* the whole of the text. The first part extends from A to m; A having 10, the rest, to k, 8: k, l, and m, 6, leaves. On aa i commences the address of Saracenus to Franciscus Marcellus; this signature, 6 leaves. Next, on a i, the proheme of Saracenus; and on a ii, the text of Plautus, with his commentary. The signatures run from a to z, &, 3, R, in eights—then A to E in eights: E six, and F four. On the recto of F iij, we read the imprint, thus:

Impressum Venetiis per Simonem Papiensem dictum  
Biuilaqua: & summa diligētia emendatū ut ex postremis  
castigatioībus patebit. Anno humāitatis Xpi. M. CD. XCIX.  
XV. Klendas\* Octobres. Sereniss. Augustino Barbadico  
Venetorum Duce Imperante.

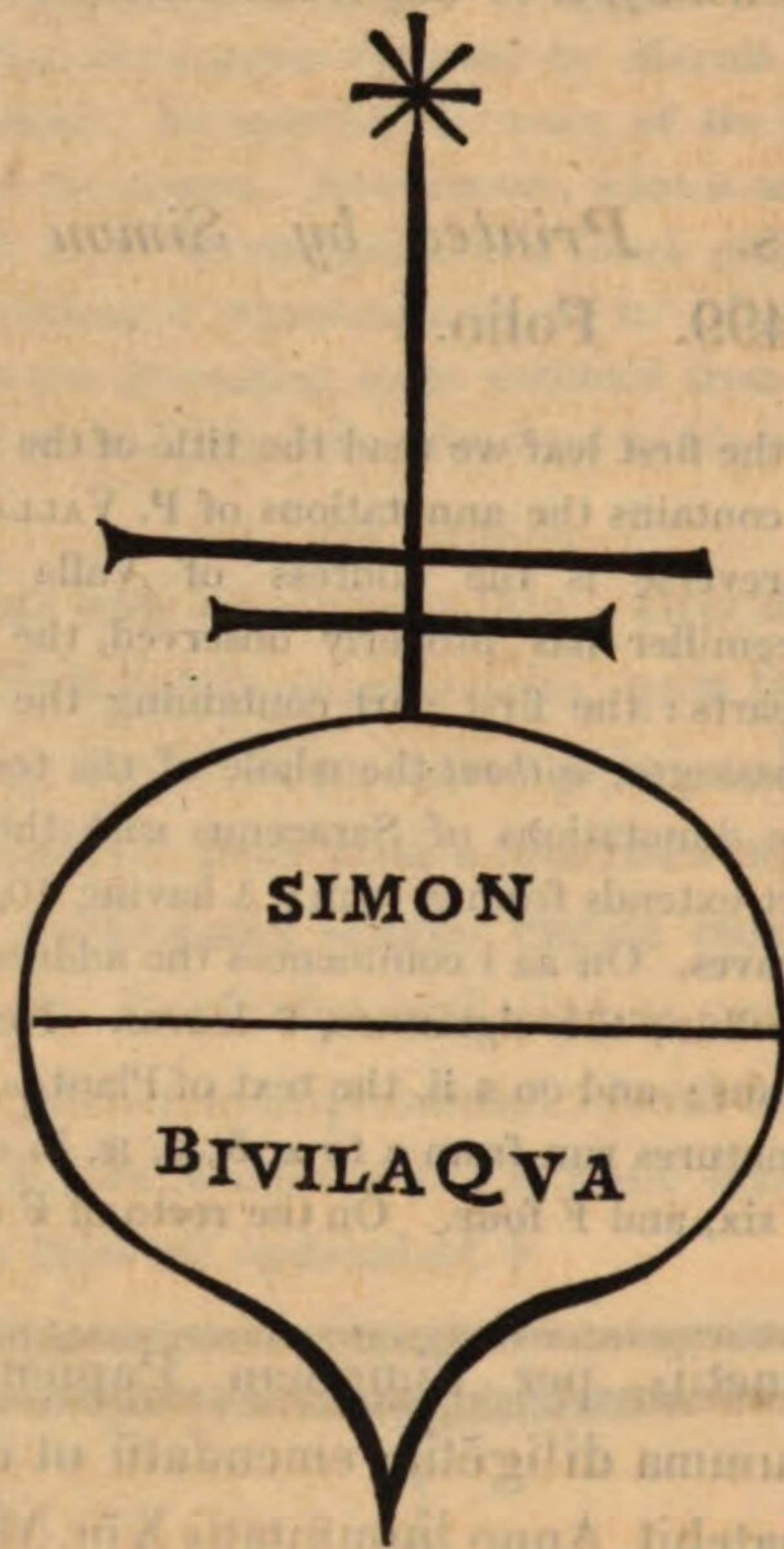
Beneath we read some verses of Palladius Soranus to Saracenus, &c. which are extracted by Mittarelli, *Appx. Libror. Sæc. xv, col. 366-7.*

besides that here described: one of these consisted in the guests dashing a part of the wine out of their cups upon the floor, or into a vessel of water, and he who could in this way occasion the sharpest and loudest sound, gained the assigned prize. The above description does not convey any favourable notions of the delicacy of the convivial pastimes of the Greeks: but the reader may consult Athenæus, and the useful and popular manual of Wilson's *Archæological Dictionary*, Art. COTTABUS.

\* Sic.



To the right, is the device of the printer, according to the following fac-simile :— from which it will appear that Bevilaqua might have inserted his name with a little more attention to lineal exactness.



On the reverse is a register, followed by errata and addenda, which fill the entire page on the recto of F iv. Seemiller *fasc.* iv. p. 113, and Mittarelli (*ut supra*) are much more satisfactory than Maittaire, vol. i. p. 688; and Laire, *Index Libror.* vol. ii. p. 252. Panzer is sufficiently particular. The copy of this edition in the public library at Nuremberg, is briefly mentioned by De Murr in his *Memorab. Bibl. Publ. Norimb.* vol. ii. p. 199. The present is a large and beautiful copy of this elegantly printed volume; and is magnificently bound in red morocco—foreign binding. It belonged to the library of Camus de Limare.



360. **PLAUTUS.** *Printed by Scinzenzeler. Milan.*  
1500. Folio.

This impression contains the elaborate commentary of I. BAPTISTA PIUS upon Plautus; and, as Saxius has well remarked, 'is printed in a neat Roman type, without paginary numerals.' See the *Hist. Lit. Typog. Mediol.* p. DCVI; note (o). The title is printed in large lower-case Gothic, having some verses of Sebastian Ducius beneath. On the reverse is the address of P. Beroaldus to the reader; succeeded by a similar address from Pius himself: the title of the latter is in red ink. Other addresses, with a table, occupy the remaining leaves of sign. AA. We have next the advertisement of the Commentator, occupying a 6; then commences, on sign. b, the *Amphitryo* of Plautus; surrounded, like every other page, by the commentary. The signatures, from b to z, &, o, and p, run in eights: next, A to Z in eights: then aa to cc in eights: cc having ten. On the reverse of cc ix, we read the imprint thus:

Impressum Mediolani per Magistrum Vldericum scinzenze  
ler anno domini. Mcccc. die. xviii. mensis. Ianuarii.

The device of the printer, precisely like the fac-simile appended to the colophon of the *Isocrates* of 1493, (see p. 97 ante) is immediately beneath; from which we may infer that Scinzenzeler probably executed the work here last mentioned. A leaf, with the register on the recto, concludes the impression. From Ernesti we learn that the commentator made some important omissions and corrections of the notes in this impression, which appear in the *Bologna Lucretius* of 1511, and the *Parisian Lucretius* of 1514. See *Fabric. Bibl. Lat.* vol. i. p. 16. The present is a fine genuine copy, in old red-morocco binding.

361. **PLINIUS SENIOR. OPERA.** *Printed by Iohn*  
*de Spira. Venice. 1469. Folio.*

EDITIO PRINCEPS. There are few productions of ancient printing more interesting than the present one; whether we consider the magnificence of its execution, the importance of the publication, or the interest excited by the printer of it. Of these, in due order. The reader, in vol. i. p. 323, has been informed that the present work



is the *second*, of the *three only*, which are known to have issued from the press of JOHN DE SPIRA; and when he duly estimates its magnificence and beauty, he can only regret that there are not numerous other specimens from the same press. It was not therefore without justice that this publication was described, in the privilege granted by the Venetian Senate to J. de Spira, as 'nobile opus—pulcherrimâ literarum formâ.\*' Our wonder is increased, on examining this voluminous book of about 700 pages, when we learn, from the testimony of the printer's brother, that it was executed within a space of time not exceeding three months. † From the same authority it also appears that only 100 copies of it were struck off. The collector therefore will not fail to treasure it accordingly.

That this impression, at the time of its publication, must have been considered a most important work, is evident, as well from the nature of its contents and value of the text, ‡ as from the presumed

\* This privilege appears in a brief and animated disquisition of Denis entitled, '*Suffragium pro Ioanne De Spira Primo Venetiarum Typographo.*' Vien. 1794, 8vo. The privilege was copied and forwarded to Denis by Morelli; with some apposite remarks by the latter. The whole of Denis's brochure is very interesting to a bibliographer; and shall be made particularly known to the public in a future work. Meantime the reader may not object to see an excellent use made of it (in regard to this edition) by Lichtenberger, in his *Initia Typographica*, p. 163-4.

† From the colophon to Vindelin de Spira's edition of S. Austin, *De Civitate Dei*, 1470. As this latter edition is not, at present, in Lord Spencer's collection, I subjoin the poetical colophon of it, by the brother of John de Spira, as it appears in Panzer and Lichtenberger.

Qui docuit Venetos exscribi posse Ioannes  
Mense fere trino centena uolumina Plinî  
Et totidem magni Ciceronis Spira libellos:  
Cooperat Aurelî, subita sub morte peremtus  
Non potuit coeptum Venetis finire uolumen.  
Vindelinus adest eiusdem frater: & arte  
Non minor; Adriacæ morabitur urbe.

M.CCCC.LXX

Chevillier, *L' Orig. de L'Imprim.* p. 73, and Meerman, *Orig. Typog.* vol. i. p. 15 note a g, have mentioned the same circumstance.

‡ The Bipont editors thus observe upon the text, from Rezzonicus: 'Vitiose expressa multa, sed tamen meliora quam in alijs editionibus; unde ad textum Plinii constituendum necessaria est.' Consult also Ernesti's *Fabr. Bibl. Lat.* vol. ii. p. 186. Perhaps Firmin Didot has presumed a little too much upon this authority, when he observes that it is an edition 'très précieuse à cause des excellentes leçons que l'on y trouve.' *Cat. des Livres du Cabinet de Firmin Didot*; 1810. no. 169.



avidity of purchasers from the numerous impressions of it during the fifteenth century. For want of Greek characters, the printer has been obliged to supply a Greek passage by these barbarous words, in the Roman letter, 'Xaxilipcui canece comai coe kpturae trata una ciezia.' This occurs towards the close of the viii<sup>th</sup> book: \* but in the impression of the subsequent year, the passage is as follows: ναυσικρατης τισαμενον αθηναος ανεθηκεν. We proceed to a compendious description of the volume. On the recto of the first leaf, there are, at top, eleven lines of a biography of the elder Pliny by Suetonius: next, Pliny's letter to Domitian, concluding on the recto of the second leaf. Then ensues a table of contents of the several books in Pliny; which table comprises 17 leaves. On the recto of the succeeding leaf, being the 19<sup>th</sup> from the commencement of the volume, the first book of the Natural History begins thus:

VNDVM ET HOC QVOD NOMINE  
 alio Cælum appellari libuit: cuius circūflexu tegunt  
 cuncta: numen esse credi par est: eternum: immensum  
 neq; genitū: neq; interituz umq̃. Huius extera idaga/  
 &c. &c. &c.

A full page contains 50 lines; and the volume comprehends 352 leaves—according to the marked numerals of the present copy. The books and chapters are without titles; and there are, of course, neither signatures, catchwords, nor printed numerals. On the reverse of the 352<sup>nd</sup> leaf, we read the colophon, thus:

Quem modo tam rarum cupiens uix lector haber&:

Quiq; etiam fractus pene legendus eram:

Restituit Venetis me nuper Spira Ioannes:

Exscripsitq; libros ere notante meos.

Fessa manus quondam moneo: Calamusq; quiescat.

Namq; labor studio cessit: & ingenio.

.M.CCCC.LXVIII.

\* Fol. 61. rev. of text This curious passage was first noticed by Mr. Nichols, in the Appendix to the *Origin of Printing*; p. 103, note g. It seems to have escaped the foreign bibliographers; unless it be in the *Mémoires de Littérature*, by Sallengre, vol. i. pt. ii. p. 275.



I have seen the copy of this edition which belonged to the late Dr. Askew\*—and which Dr. Harwood has described with more zeal than judgment—and I have also been gratified by the sight of those copies in the possession of the King, and the Duke of Devonshire—as well as of those in the Hunter and Cracherode Collections (the two latter of especial size and beauty,)—but, a copy of it so clean, large, and splendid, as is that now under description, is perhaps not to be found in any other known collection. It was formerly in a monastic library at Ratisbon, and procured there by Mr. Horn for Mr. Edwards; from the latter of whom his Lordship obtained it, at a price proportionate to its extraordinary condition. The reader may form some notion of its worth, from the following circumstance. At the sale of the library of Camus de Limare, in 1786, at the Hôtel de Bullion, (see De Bure's *Cat. de Livres rares, Paris, 1786, n°. 133*) Count Reviczky purchased an exceedingly fine copy for 3000 livres. This latter copy has been recorded and extolled by Peignot, La Serna Santander, and the younger De Bure: see the *Curiosités Bibliographiques*, p. 98. *Dict. Bibliogr. Choisi*, vol. iii. p. 272; and *Cat. des Livres du Cabinet de Firmin Didot*, 1810, n°. 169. From the collection of Count Reviczky it necessarily came into the present one; but his Lordship threw it out in a former sale of some duplicates, it being so much inferior to the one now in his possession, which is magnificently bound in dark blue morocco. A fine copy of it appears to have been in the *Daly Collection*, n°. 1128, where a testimony, in praise of the beauty of the typography, is adduced from Astle's *Origin of Writing*, p. 220, edit. 1784. A fine copy of it is also in the choice collection of Sir Mark Masterman Sykes, Bart. The Bodleian, Marlborough, and Pembroke Libraries, each contain a copy.

\* Dr. Askew's copy was a very indifferent one, and was sold in 1805, among the duplicates of the British Museum, (no. 813) for only 22l. The copy in the Crevenna library (according to a pencil-observation of Mr. Edwards, who was present during the sale of the same) was 'very fine.' Brunet says it was sold for 2530 francs, and La Serna Santander, for 2115 livres; but I have understood that it was bought in at the sale. There is a copy of it UPON VELLUM in the Imperial library at Vienna, which came from the library of the ci-devant Bollandists at Antwerp, and which appears to be the same as the one noticed by De Bure, vol. ii. p. 270. See the *Dict. Bibliogr. Choisi*, vol. iii. p. 272. It was, I believe, (according to the information of Mr. Edwards) THIS VERY COPY, and the PSALTER of 1457, that the Abbé Strattman (Librarian to the Emperor) said he would carry away with him—one under each arm—upon the first intimation of the arrival of the French in the neighbourhood of Vienna! Brunet, *Manuel du Libraire*, vol. ii. p. 303, informs us that there is another SIMILAR copy in the Imperial library at Paris; but 'plusieurs autres exemplaires,' of the same kind, is certainly a very questionable, if not a decidedly incorrect, assertion.



362. PLINIUS SENIOR. OPERA. *Printed by Sweynheym and Pannartz. Rome. 1470. Folio.*

EDITIO SECUNDA. It has been before observed that 'this is an extremely scarce and valuable edition, and not to be found in the catalogues of Folkes, Smith, Askew, Crevenna, or Pinelli.' *Introd. to the Classics*, vol. ii. p. 147. The greater part of the elaborate account in Audiffredi, *Edit. Rom.* p. 48-52, is devoted to a refutation of certain opinions advanced by Laire and Apostolo Zeno, rather than to minute bibliographical intelligence respecting the volume itself. What however is said relating to the edition, is, as usual, correctly said. On the recto of the first leaf, commences the prefatory epistle of the Bishop of Aleria to Pope Paul II. From the commencement of this epistle (6th line) it seems certain that the editor had no knowledge whatever of the previous impression by John De Spira: for he says 'Versandi erant etiā atq; etiā scriptores omnes Latini Græciq; consulendiq; nō tantū sapiētie Princepes: uerū officinarū quoq; omniū opifices: ac penita abstrusaq; ī artificiis omnibus, & perscrutanda diligentissime: et eruēda planissime.\*' He then expresses his obligations to Theodore Gaza, for the assistance derived from him in the prosecution of his arduous labours. This epistle is followed by brief biographies and testimonies of the historian, from Pliny the younger, Suetonius, Tertullian, and Eusebius, &c.: occupying 3 pages. The author's address to Domitian, which appears to form the first book, has this prefix:

C Plinius Secundus Nouocomensis. Domitiano suo salutem.

In the present copy, a fine old illumination surrounds this first page. At bottom of the reverse of fol. 4, the table begins, in long lines, and occupies the next 17 leaves. On the recto of fol. 22, the text of the second book of Pliny commences;—here surrounded by a still more beautiful illumination:

C. Plinii Secundi naturalis historie Liber. II.

Vnduz & hoc qđ alio noīe celum appellari libuit: &c.

A full page has 46 lines. The titles to the several chapters in each book, are printed in lower case letter. On the recto of the 367th and

\* The entire epistle will be found in Maittaire, vol. i. 288, 9, note 2.



last leaf, we read the following: rather a notice than colophon; which the reader will find in the subjoined note,\* as well as in De Bure and Audiffredi. For the sake of conformity, the date is also here subjoined:

—impressum Rome in domo Petri & Francisci de Maximis iuxta campū flore presidētibus Magistro Cōrado Sueynheyne & Arnoldo Panaratz.† Anno dominici natalis. M.CCCC.LXX. Pontificatus eius felicissimi ac placidissimi Anno. VI.

It remains only to give the reader the novel and agreeable information, that the present copy of this rare edition is printed UPON VELLUM; being the very copy which Brunet has thus described: 'Un précieux exemplaire imprimé SUR VELIN, provenant du couvent des Jacobins de Véronne, est maintenant conservé à Londres, dans le riche cabinet du Lord Spencer.' *Manuel du Libraire*, vol. ii. p. 303. It is one of the finest known specimens of an ancient vellum book, printed at Rome; and as copies of this description, especially those from the press of Sweynheyne and Pannartz, are of exceedingly great rarity, the noble Owner of the present copy does not fail to appreciate it accordingly. It is sumptuously bound in purple morocco.

363. PLINIUS SENIOR. OPERA. *Printed by Jenson.*  
*Venice. 1472. Folio.*

More beautiful and magnificent even than either of the preceding impressions, is the one now about to be described: but as it is well known, and by no means of very great rarity, our description may be

\* Hereneus Lugdunensis Ep[iscopu]s: Item Iustinus ex philosopho Martyr: Item cū diuo Hieronymo Eusebius Cesariēsis: serio posteritatem adiurarunt: ut eorum descripturi opera conferrent diligēter exemplaria. & sollerti studio emendarent. Idem ego tum in ceteris libris omnibus tum maxime in Plynio ut fiat: uehementer obsecro. obtestor. atq; adiuro: ne ad priora mēda & tenebras inextricabiles tanti sudoris opus relabāt. Instauratum aliquantulū sub Romano Pōtifice Maximo Paulo II. Veneto. Atq; impressum Rome in domo Petri & Francisci de Maximis iuxta campū flore presidētibus Magistris Cōrado Sueynheyne & Arnoldo Panaratz.† Anno dominici natalis. M.CCCC.LXX. Pontificatus eius felicissimi ac placidissimi Anno. VI.

† Sic.



brief as well as accurate. On the recto of the first leaf we read this title:

**CAIVS PLYNIVS MARCO SVO SALVTEM.**

Which epistle occupies the first page, and 6 lines of the ensuing one. It is followed by lives and testimonies relating to the author, as in the preceding impressions. The reverse of fol. 2 is blank. The Epistle from the elder Pliny, as before, follows; then ensue the heads of the chapters of the several books, in 16 leaves. On fol. 20, from the beginning of the volume, the text begins thus—preceded by a title in capital letters:

**AN Finitus sit mundus : & an unus. Ca. i.**

**VNDVM ET HOC : QVOD NOMINE**  
**alio cælū appellari libuit: cuius circūflexu tegūt**  
**cuncta : numen esse credi par est æternū : imēsū :**  
**neq; genitum : neq; iteriturū unq̃. Huius extera**  
**&c. &c. &c.**

A full page has 50 lines. The Greek passage in the vii. book, before alluded to, is thus printed: ναυσικράτης τισαμένου ἀθηναῖος ἀνέθηκεν. That the present impression has, in the main, followed its Roman rather than its Venetian precursor, may be easily proved: thus, in the edition of 1469, the viiith book opens thus:

**D RELIQVA ANIMALIA ET PRIMVM &c.**

In the present, as in the preceding, edition—the passage is as follows:

**D RELIQVA TRANSEAMVS ANIMALIA:**

On the recto of the last leaf of the text we read the printer's colophon, thus:

**CAII PLYNII SECVNDI NATVRALIS HISTORIAE LIBRI TRI-**  
**CESIMI SEPTIMI ET VLTIMI FINIS IMPRESSI VENETIIS**  
**PER NICOLAVM IENSON GALLICVM. MCCCC.LXXII.**  
**NICOLAO TRONO INCLYTO VENETIARVM DVCE.**

We have, in the last place, the Epistle of the Bishop of Aleria, terminating on the recto of the ensuing leaf; to which is subjoined the subscription as given in the note in the last page; the date and place



being here omitted. Bibliographers have not failed to describe, in rather glowing language, the beauty and value of this impression; which is probably, considering its bulk, the chef-d'œuvre of the celebrated artist who executed it. According to Braun, pt. i. p. 145-6—whose authority is quoted by Rossi, *Bib. Magliabech.* vol. ii. col. 375—the volume, to be perfect, should contain 356 leaves. Sardini, in his *Storia Critica di Nicolao Jenson*, &c. lib. iii. p. 22, has noticed the copies of this impression, upon paper, in the Colbert, Hoym, and Valliere collections; to which may be added the similar copies, as mentioned by Panzer, in the Pinelli, Soubise, Mittarelli, Crevenna, and Lomenie collections: but the German bibliographer has omitted to notice the copies of it which are printed UPON VELLUM. Of this latter description, are those in the Angelica and Casanatensian libraries, mentioned by Audiffredi—(*Edit. Rom.* p. 49)—the one in the public library at Lyons, formerly in the Valliere collection, and the same, perhaps, as that in the imperial library at Paris—*Manuel du Libraire*, vol. ii. p. 304. A fourth similar copy is in the M'Carthy collection; but the first leaf of it is printed upon paper. In our own country, the Harleian collection contained it UPON VELLUM; and the libraries of his Majesty and the Duke of Devonshire each possess a similar copy. The latter is of extraordinary beauty.

The present copy,\* upon paper, is very large, clean, and in every respect a most desirable one. It is sumptuously bound in green morocco.

364. PLINIUS SENIOR. OPERA. *Printed by Sweynheym and Pannartz. Rome. 1473.*  
Folio.

This edition according to Ernesti (*Fabr. Bibl. Lat.* vol. ii. p. 187-8) is founded on the first Roman one of 1470; but is neither so beautiful nor so accurate. It is supposed to contain upwards of two hundred and seventy palpable errors, either owing to Perottus, who corrected the MS., or to Brotheus, who superintended the execution of the work. It was unknown to Harwood, and a copy of it is not to be found in the

\* Dr. Mead's very fine (paper) copy was recently sold at Paris—in its original binding in wood—a copy, of which Maittaire has given so particular a description: vol. i. p. 34, edit. 1719. See Brunet's *Cat. des Livres rares*, &c. du Cabinet de M\*\* 1811, 8vo. no. 243.



collections of Mead, Smith, Askew, or Pinelli. Consult Audiffredi, *Edit. Rom.* p. 129; Maittaire, vol. i. 325; Panzer, vol. ii. p. 437; and *Bibl. Harleian.* vol. iii. n°. 874; which latter copy 'had manuscript references throughout, and was one of the most beautiful to be met with.' The preceding information is taken from the *Introd. to the Classics*, vol. ii. p. 149. It remains briefly to describe the volume itself.

The first 25 leaves are occupied by the same preliminary matter which has been described to be in the three preceding editions; but the table is printed in columns, and not in long lines as in the preceding Roman impression. There are in the whole, according to Fossi, 397 leaves: a full page containing 46 lines. On the reverse of the last leaf, are the usual 6 verses\* (see p. 113 ante) with the date subjoined, thus:

M . CCCC . LXXIII.

die Veneris. vii. Maii.

The present is a very fine copy; sumptuously bound in blue morocco.

365. PLINIO. TRADOTTO PER CRISTOFORO LANDINO. *Venice.* 1476. Folio.

The learned Audiffredi seems to have been glad to embrace an opportunity of doing justice both to the present impression, and to its Latin precursor; the latter of which has been just described in its chronological order. In noticing a spurious edition of the ITALIAN VERSION, of the supposed date of 1473,† he has judiciously contrived to bestow a few words upon the present genuine and magnificent edition; a beautifully illuminated copy of which, he describes as having many times examined in the Casanatensian library. The ensuing description will be found to be somewhat more particular than that here referred to. On the recto of the first leaf, we read this prefix:

\* In the fifth verse, 'Arnolodos' is falsely printed for Arnoldus. This has not escaped the usual attention of Audiffredi.

† Haym, Argelati, Paitoni, Lami, Bandini, Tiraboschi, and Mittarelli, had all fallen into this error, which is corrected by Audiffredi's correspondent, Comes a Turre Rezzonici; in his *Disquisit. Plinian.* vol. ii. p. 362. See the *Edit. Rom.* p. 129 and note\*.



HISTORIA NATVRALE DI. C. PLINIO SECONDO  
TRADOCTA DI LINGVA LATINA IN FIORENTINA  
PER CHRISTOPHORO LANDINO FIORENTINO  
AL SERENISSIMO FERDINANDO RE DI NAPOLI.

PROHEMIO.

This proheme occupies 3 leaves and a half. It is followed by the usual preliminary matter, described in the account of the preceding impressions; which introductory pieces occupy 16 leaves. On the recto of the following leaf, being the 21st from the beginning of the volume, we read the commencement of Landino's version of the Naturalist, thus:

L MONDO ET QVESTO ELQVALE PER  
altro nome Anoi piacie chiamare Cielo: elquale  
intorno gyrando tutte lechose chuopre: E giusta  
chosa credere che sia deita etherna & infinita: Ne  
mai generata: Ne mai da douere perire. Ricerchañ  
&c. &c. &c.

A full page has 50 lines. The titles to the chapters, as in the previous edition by the same printer, are uniformly printed in capital letters. On the reverse of fol. 412 and last, of the text, we read this imprint:

OPVS NICOLAI IANSONIS GALLICI  
IMPRESSVM  
ANNO SALVTIS. M. CCCCLXXVI.  
VENETIIS.

Sardini, *Storia Critica di Nicolao Jenson*, &c. lib. iii. p. 40, notices several copies of this edition upon paper, and one UPON VELLUM; which latter was in the Valliere collection—obtained from the library of Gaignat. See *Cat. de Gaignat*, vol. i. n°. 1001. *Cat. de la Valliere*, vol. i. n°. 1460, 1461. In the Valliere collection there were two vellum copies, but one of them was imperfect: the imperfect one selling for 360, and the perfect one for 780 livres; the latter sum being 10 livres less than the Gaignat copy was sold for. In the M'Carthy collection, there is also a copy upon vellum; and a similar one, of extraordinary size and beauty, is in the curious library of Mr. Coke at Holkham. The present copy is upon paper, but in fine condition. It is in russia binding.



366. PLINIUS SENIOR. OPERA. *Printed by*  
*Andrea Portilia. Parma. 1480. Folio.*

It was not without just reason that I. M. Paitoni, in his *Catalogo Ragionato*, or *Nuove Memorie per servire all' Istoria Letteraria*, vol. i. p. 349, pronounced this impression to be 'in bellissimo foglio quasi papale, in bellissimi caratteri romani, ottima carta, e spaziosissime margini,' &c. See Affo's *Tipografia Parmense*, p. LXIX-LXXI; where the account of it is rather copious and interesting. Affo says it is inferior to the edition printed by Corallus, in 1476, after which it appears to have been executed; yet, on the authority of Rezzonicus, (*Disquisit. Plinian.* lib. xl. p. 296,) it is admitted that Portilia has corrected some of the errors of Corallus. This impression was unknown to Maittaire, Orlandi, Fabricius, and Harduin; but all the Parma impressions of 1476, 1480, and 1481, have been mentioned by Ernesti. See the *Introd. to the Classics*; vol. ii. p. 150. The third Parma impression of 1481 by Portilia, certainly differs, but probably in a trifling degree, from its immediate precursor of 1480. Consult Denis, *Suppl. Maitt.* p. 122, n°. 873. It remains to describe the edition before us.

On the recto of the first leaf we read the epistle of the younger Pliny to Marcus, which is followed by Suetonius's brief biography of the elder Pliny, and the younger Pliny's letter to Tacitus: next, testimonies of the elder Pliny from Tertullian and Eusebius. These prefixes occupy 2 leaves; having the reverse of the 2nd blank. Then ensues, on a 4, recto, the elder Pliny's address to Vespasian; and on a 5, the table to the remaining books commences, with this prefix:

**SVMMATIM HAEC INSVNT LIBRIS SINGVLIS**

This table concludes on b 6; a having ten leaves. On c i, recto, the text of the iind book begins. There are no Greek types in the passage before alluded to, at the termination of the viith book; from which it is probable the Parma press was not then furnished with a fount of Greek characters. A full page has 58 lines. The signatures from c to z, inclusively, are in eights; except x and y in six each: then come &, and o, each in four. Next A, on which the xxvth book begins—A to M, in eights; M, six; N, four. On N ii recto, is the colophon; from which the material part is here extracted—and which is followed by



some verses, that appear, on the authority of Affo, to have been copied from an impression of Tortellius, in 1476.

———— Opera Et Impensa Andreae Portiliae Anno Natiuitatis Domini .M. CCCC. LXXX. idibus februarii. Regnante Illustrissimo Principe Ioanne Galeazeo Maria Duce Mediolai.

Then these verses :

Andreas prodesse uolens portillia multis  
 Gratum opus impresit plinion\* ære suo.  
 Temporibus priscis hunc bibliotheca tenebat  
 Principis : & magni diuitis : atq; ducum.  
 Nunc emit omnis eum ciuis : quem gloria tangit :  
 Hunc emit argento pauper : & ore legit.  
 Factis ære notis debet cum diuite pauper :  
 His debet quis quis discere multa cupit.  
 Arte tua gaudere potes portillia multum :  
 Quæ facit ut uiuant omnia scripta : Vale.

Andreas Aicardus.†

These verses are followed by 3 pages of rather important 'corrections.' The present copy of this magnificent specimen of ancient typography is inferior to no book in this Collection ; whether we consider its dimensions, soundness, or beauty. It was in the Harleian library, and is bound in red morocco.

367. PLINIUS JUNIOR. EPISTOLÆ. *Without Name of Printer or Place.* 1471. Quarto.

EDITIO PRINCEPS. This is a very elegant and uncommon impression. The editor of it was Ludovicus Carbo ; and as he was accustomed to correct the works which issued from the press of VALDARFER, there

\* Sic.

† ' L' Aicardi, come osserva il Paitoni, non è mentovato dal Maittaire tra gli Autori degli Epigrammi posti al fine delle antiche Edizioni, e neppur dal Mazzuchelli ; ma il difetto procede dall' aver eglino ignorato questa prima stampa di Plinio fatta dal Portilia.' Affo ; *ibid.*



is good reason to suppose that the present publication was put forth by the same printer, at Venice, before he removed to Milan. Maittaire, vol. i. p. 302, note 5, had before made the same conjecture; which is repeated by De Bure, *Bibliogr. Instruct.* vol. iv. p. 311, 312. This latter bibliographer refers his reader to the impression of Cicero's Orations, in 1471, by the same editor and printer, as corroborative of his conclusion. See also vol. i. p. 355-6, ante. We will describe the volume somewhat particularly. On the recto of the first leaf, is the prefatory epistle of Carbo; from which a copious extract has been made by Maittaire. The first two lines of it are as follow:

Lodouicus Carbo Sal. Plu. Dicit. Illustrissimo  
& Excellētissimo Principi Borsio Duci Mutinæ  
&c. &c. &c.

This epistle concludes on the reverse of the same leaf. On the recto of the ensuing leaf the text of Pliny begins thus:

Caii Plinii Secundi Nouicomensis Oratoris  
facundissimi epistolæ Liber Primus incipit.

C. Plinius Secūdus Secūdo suo. S. pl. dicit.

Rrequēter hortatus es: ut epistolas si  
quas paulo accuratius scripsissē: colli-  
gerē: publicarēq;: collegi non seruato  
temporis ordine: neq; enī historiam  
cōponebā: sed ut quæq; in manus uenerat. Supest  
ut nec te consilii: nec me pœniteat obsequii. Ita  
enī fiet ut eas quæ adhuc neglectæ iacēt: regram:  
& si quas addidero non suppressam. Vale.

A full page has 30 lines. On the reverse of fol. 122 and last, we read the following colophon:

Caii Plinii Secundi Nouicomensis Oratoris  
Facundissimi Epistolæ Liber Octauus Expli.

.M.CCCC.Lxxi.



There is a title to each Epistle; but the volume, as may be anticipated, is without numerals, signatures, and catchwords. The reasons, just before advanced, are sufficient to warrant us in assigning this publication to the press of Valdarfer; but it would be no impeachment of bibliographical acuteness, if Vindelin de Spira were, by some, considered to be the printer of it. In elegance, regularity, and symmetry, (if I may borrow the latter word,) there is probably no production from the press of this last mentioned printer which exceeds, and few which equal, the present one. This is the copy which was purchased by Count Revizcky at the Valliere sale, for 802 livres; having the blank spaces, for the Greek passages, filled by beautiful manuscript. It is noticed in the *Bibl. Reviczk.* p. 107; where, however, the authority of De Bure is solely, and almost verbally, quoted. Consult also the *Introd. to the Classics*, vol. ii. p. 155-6. The present large and beautiful copy is elegantly bound in blue morocco.

368. PLINIUS JUNIOR. EPISTOLÆ. *Printed by Moravus. Naples. 1476. Quarto.*

Of nearly equal elegance with the preceding impression is the one under description. The printer of it was quite a master in his art; having rivalled the best Venetian presses, both in the Gothic and Roman letter. The edition of the *Bible* in the above year, and printed in the Gothic letter (of which an exquisite copy upon vellum, in this Collection, has been described in the first volume of this work, p. 35,) by MORAVUS, is probably of superior elegance to a similar impression of the same work, in the same year, by JENSON; while the *present work*, in the Roman letter, proves that the printer of it need not yield the palm of superiority to either JOHN or VINDELIN DE SPIRA. It remains to give a brief but accurate description of it. On the recto of the first leaf we read as follows:

DE PVBLICATIONE EPISTOLARVM  
PLINII. LIBER PRIMVS INCIPIT.

Aius plinius secundus septicio. s. frequēter  
hortatus es: ut epistolas: quas paulo accura-  
tius scripsissem: colligerem publicaremque.  
Collegi nō seruato temporis ordine. Neq;



enim hystoriam componebam. sed ut quæq; in manus uenerat. Supest ut nec te consilii : nec me pœniteat obsequii  
&c. &c. &c.

A full page has 30 lines. On the recto of the 106th and last leaf, the colophon is thus :

Absolutum opus epistolarum. C. Plinii Iunioris Neapoli. Millesimo quadringentesi moseptuagesimosexto mense Iulii.

Impressit Mathias Morauus uir singulari i genio : & arte. Recognouit Iunianus maius parthenopeus rhetor publicus summa cura summaq; diligentia.

The reverse is blank. The signatures run thus : a (not marked) c, g, i, and m, have each ten leaves : the rest, eight leaves. This is a beautiful copy, in red morocco binding.

369. PLINIUS JUNIOR. PANEGYRICUS. *Without Place and Name of Printer.* 1476. Quarto.

Supposed EDITIO PRINCEPS of Pliny's Panegyric upon Trajan ; to which work, as well as to other Panegyrics upon various great characters of antiquity, contained in the volume annexed, is an impression of PETRONIUS ARBITER—having, at the end of this latter, the date as below. The reader, at p. 226-7, will be pleased to examine the grounds upon which a conclusion has been there drawn, that this date is *spurious* ; and consequently, that the present must be considered only a 'supposed' first edition. The late Count Reviczky was not less ardent in his support of the chronological precedence of this impression, than he was in his commendation of its beauty ; comparing it with the productions of the press of Philip de Lavagna. I have already endeavoured to shew that he has erred in the first point ; and I have little hesitation in opposing this his second conclusion. Whoever compares the types of this edition with those of Lavagna's impression of Horace, in 1476, may conceive me justified in such difference of opinion.



On the recto of the first leaf we read this prefix :

FRANCISCVS PVTEOLANVS REVERENDO  
D. IACOBO ANTIQVARIO DVCAI SECRETA  
RIO SALVTEM.

This address fills nearly 3 pages. The contents of the volume are immediately afterwards specified—on the reverse of a z. From these we learn that, besides the Panegyric by Pliny upon Trajan, there are others, by various authors, upon Maximian, Constantine the Great, Theodosius, the younger Constantine, Julian, &c. We have next an oration ‘pro restaurandis Scholis;’ a life of Agricola; &c. &c. with Petronius Arbiter. The Panegyric upon Trajan follows, upon a 3, and concludes on the recto of f 4; a having 6, and the other signatures 8, leaves. Then, the remaining Panegyrics. For the Life of Agricola, consult the article TACITUS, in the ensuing pages. On the reverse of y 4, we read the colophon thus :

ΤΕΛΟΣ

M CCCC LXXVI.

A full page contains 30 lines. The present is a handsome copy in red morocco binding.

370. PLINIUS JUNIOR. EPISTOLÆ et PANEGYRICUS.  
*Without Name of Printer, Place, or Date.*  
Quarto.

This is not the ancient impression\* which is so particularly specified by Audiffredi, in his *Edit. Rom.* p. 164-5, but is the same volume which had belonged to Ernesti, and afterwards to Count Reviczky; the latter having very properly corrected the error of Ernesti, who had assigned it to the earliest period of the art of printing. See the *Bibl. Reviczky.* p. 107. The signatures alone are decisive of its being a posterior impression to the first here described; and the general appearance of the volume would not justify us in affixing to it a date much earlier than 1480. On the recto of the first leaf, sign. a ii, we read as follows :

\* The reader may consult rather a copious note, respecting ancient editions without date or place, &c. in the *Introd. to the Classics*; vol. ii. p. 156.



C. PLINII SECVNDI NOVOCOMENSIS ORATORIS  
Epistolarum Liber Primus.

On the reverse of l i, in eights, the *Epistles* conclude :

C. Plinii Secundi Nouocomensis Oratoris Facundissimi  
mi Epistolarum Libri Octauī & Vltimi. Finis.

On the recto of l ii the *Panegyric* commences, and ends on the recto of o vj in eights. On the reverse of o vj, there is a list of the contents of the volume ; from which it would appear that the tract 'De Viris Illustribus' were contained in it, but it is not. The present neat copy is in red morocco binding.

371. PLINIUS JUNIOR. EPISTOLÆ. *Printed by Silber. Rome. 1490. Quarto.*

This impression may be summarily described. On the reverse of the first leaf is an address of Pomponius Lætus to Vasinus Gamberia. On the recto of a ii, the *Epistles* begin. The signatures run from a to u in eights, with the exception of g, k, n, and q, which are in sixes. On u vj, reverse, the *Epistles* conclude ; the following imprint being beneath the word F.I.N.I.S.

Impressum Romæ per Eucharium Silber  
alias Franck natione Alemanū : Anno do-  
mini. M.cccc.lxxxx. post diem. xiiii. Calen-  
darum Aprilis.

A leaf of errata, and another of the register, terminate the volume. Audiffredi informs us that this edition supplies the deficiencies and corrects the errors of the ancient one (of about 1474) and the Neapolitan one of 1476. The Greek passages are printed — 'Græco caractere, qui satis congruit cum Romano eleganti ejusdem caractere.' *Edit. Rom.* p. 293-4. Although Eucharium Silber be an elegant printer, and the Greek characters (see sign. f viii) justify the eulogium of Audiffredi, and although the present copy came from the Colbert collection, the volume wears a very indifferent aspect, being much cropped and soiled. It is in yellow morocco binding.



372. PLINIUS JUNIOR. EPISTOLÆ. PANEGYRICUS.  
DE VIRIS ILLUSTRIBUS. *Supposed to have been  
printed by Antony Moretus. Venice. Without  
Date. Quarto.*

This is evidently the impression of which Seemiller, *Incunab. Typog. fasc. iii. p. 175-6*, has given so particular and satisfactory an account; and which is ascribed by this bibliographer, upon the faith of the colophon, (supported by the opinion of Orlandi,) to the press of Antony Moretus at Venice. According to Orlandi, Moretus printed the Epistles of L. Aretin, and Pliny the younger in the year 1495. See *Orig. e Progress. della Stampa*, p. 58. La Serna Santander says that Moretus printed in conjunction with Jerom Alexandrinus in the same year: *Dict. Bibliogr. Choisi*, vol. i. p. 206. On the recto of the first leaf we read this prefix:

C. PLINII SECVNDI NOVOCOMENISIS ORATORIS EPI  
STOLARVM LIBER PRIMVS.

The *Epistles* conclude on the reverse of i v. On the recto of i vj, the *Panegyric* begins, ending on the recto of n vj. The signatures l and m, run in fours; n has six, the rest eight. On the reverse of n vj, we read a list of the contents of the volume. On the recto of the following leaf A, commence the *Lives of Illustrious Men*, with this title:

C. PLINII SECVNDI IVNIORIS LIBER ILLUSTRIVM VI  
RORVM INCIPIT.

A and B have each 4 leaves; C has six. On the recto of C vj is the following subscription—above alluded to:

Marcelli Philoxeni ad Antonium Moretum Epigramma.

Omnibus hæc q̄ nunc tam recte impressa leguntur

Quod mendosa libri littera nulla uiget:

Antoni Morete fuit tua cura: laborq;

Namq; faues claris sedulis ingeniis.

Quisquis amat ueteres: grates tibi semper habebit:

Et debet studio Plynii ipse tuo.



Braun, *Notit. Hist. Lit.* pt. ii. p. 39, has been equally copious with Seemiller; and praises the typographical skill of the printer, perhaps beyond its merit. Of the edition he says—'Bibliographi altum tenent silentium, ex quo insignis eiusdem raritas elucescit.'—Seemiller thus observes of it: 'Hæc Plinii editio, Bibliographis, quos quidem consului, incognita, satis tamen adcurate facta fuisse videtur.' The present is an elegant copy, in russia binding.

373. PLINIUS JUNIOR. EPISTOLÆ. *Without Date, Place, or Name of Printer; (but with a spurious MS. date of 1469.)* Quarto.

The following is a copy of the manuscript note in this once celebrated volume; which may unfortunately perpetuate Dr. Askew's want of sufficient acumen in matters of ancient typography. 'This book was purchased by Dr. Askew for 15 guineas of the famous antiquarian Petrus Van Damme, at Amsterdam. It is thought to be spurious; but if not, is undoubtedly the first book printed in England. History informs us that FREDERICK CORSELLIS was brought from Haarlem to Oxford to print about the year 1460.' This copy, from the evident spuriousness of the date, in MS., was purchased at the sale of Dr. Askew's library for 1*l.* 6*s.*: see *Bibl. Askew.* p. 100, n°. 2622. Meerman, *Orig. Typog.* vol. ii. p. 17, has a long and amusing note concerning Van Damme (whom he calls 'homo, non vulgari veterum librorum, numismatum, iconum, ac picturarum cognitione præditus'), and George Smith; ('in pingendis quibuscumque characteribus, tum antiquis tum recentibus, insignis peritia') from which it would appear that the latter had imposed upon the bookseller, Van Damme, in the annexed subscription to the volume; and that Van Damme acknowledged the imposition to one Richard Pafraet of Deventer. If this be true, the Dutch bibliopoliſt acted a very dishonest part in selling the volume to Dr. Askew for 15 guineas.\* The fraud is sufficiently manifest; the character of the letter, and the colour of the ink (occasionally encircled by red ink, to divert the attention) are both decidedly different

\* This subject is more fully discussed under the article LISTRI ORATIO, in the third volume of this work; which see. Meantime the reader may consult Herbert's *Typog. Antiq.* vol. iii. p. 1393.



rom those in the body of the work. On the recto of the first leaf, pasted on, by way of title, we read

**C. Plinii Secundi**

The reverse is blank. On the recto of A ij.

**Plinii Secundi Epistolarum  
liber primus**

**C. Plinius Secundus Septitio suo  
Salutem**

The signatures run—A 6, B 3, C 4, D 6, and E 4. On the reverse of E iij, at top, we read thus ;

**C. Plinius Pompeio Falconi Suo  
Salatem\***

At the bottom is this spurious date, in MS.

**Impr. Cron. ap. f. Corfellis Anno  
dñi. M. CCCC. Lxx.**

There are clumsy capital initials, in character like those of which facsimiles are given at p. xl, of vol. i. of the *Typographical Antiquities of Great Britain*. The date of this impression is probably later even than that of 1490. It is in old red-morocco binding ; and the margins are filled with very minute ms. notes.

**374. PLOTINUS. OPERA. Latinè. Printed by  
Miscominus. Florence. 1492. Folio.**

EDITIO PRINCEPS. Latinè. ‘Vere splendida est hæc editio, nitidissimâ chartâ et perquam elegantibus typis lectoris oculos jucunde adficiens, magnificentie Medicee monumentum, quibusvis imaginibus, statuis, marmoribus illustrius, ut parum absit, quin de hac editione dici posse existimem, quod de Josephi et Philonis operibus in Gallia et Germania excusis pronunciavit Michael Neander, ea scilicet scripta adeo pulchris typis esse expressa, ut si angelis tales literæ pingendæ essent, non sint picturi et effecturi pulchriores.’ Such is the enthusiastic

\* Sic.



eulogy of Schelhorn upon this beautiful production of the early Florentine press. *Amœnit. Literar.* vol. i. p. 97. It is the only impression of Ficinus's translation of Plotinus, in the XVth century; and, as De Bure justly observes, 'copies of it are rare and sought after by the curious.' *Bibliogr. Instruct.* vol. ii. p. 161. Miscominus the printer, having, in the year 1489, published the *Miscellanies of Politian*, (see Art. POLITIAN, in the third volume of this work) he appears to have put forth the present volume as no unfit companion to its precursor. Although Mr. Roscoe does not, as far as I can discover, notice this magnificent work, yet, in speaking of the *Miscellanies of Politian*, he observes—'This book, like all those I have seen of the same printer, is most elegantly and correctly executed, and is a proof of the speedy proficiency made in typography at Florence.' *Lor. de Medici*, vol. ii. p. 73, note a. Edit. 1796, 4to.

Strauss, in his *Opera Rariora in Bibl. Coll. I. Bapt. in Rebdorf*, 1790, 4to. p. 233-4, is brief but animated: 'Characteres (says he) Operis sunt latini, venustissimi, quos albedo et crassities chartæ extollunt;'—Nor is Braun much less energetic: 'Integrum hoc magnæ molis opus romano, ac pereleganti caractere nitidissime præstanti admodum chartæ impressum' &c.—Both Strauss and Braun refer to Schelhorn, and Braun quotes a small part of the above. *Notit. Hist. Lit.* pt. ii. p. 234. A publication of such interest deserves to be particularly described. On the recto of a ii we read the prefatory address of Ficinus to his patron, Lorenzo de Medici. On the recto of the ensuing leaf, is the Life of Plotinus by his scholar Porphyrius. We have next this emphatic inscription:

PLOTINVS DELITIAS ET INANEM GLORIAM

VITAMQVE CONTEMNEBAT:

OBIIT ANGINA:

APPARVIT DRACO.

Preliminary matter, concerning the life, writings, and testimonies in favour, of the philosopher, follows, as far as the reverse of b i inclusively. The first chapter of the version of the original text begins at the bottom of b ii recto. On the recto of uu x, we read the ensuing interesting address and colophon:



Marsilius Ficinus Magnanimo Petro Medici. S.

CVM Idibus nouembribus in agro Caregio una cum Magno Laurentio Medice deambularē, multa de Platonis mysteria ultro citroq; interpretaremur: decidi forte inter loquendū e sapientia in fortunā: cepiq; hanc acrius incusare; q̄ Platonī lucē affectanti, seculis iam multis obstiterit. Tum ille, noli inquit Marsili Platonē nostrum ifortunatū dicere: nisi forsā me fore putes ifortunatū. Sermonē quidē tūc nostrū his dictis absoluimus. Sed nunqd mortis causa deinde secute Laurētiū liceat ifortunatū existimare? simulq; Platonis fortunā funditus corruisse? Absit: ut aīum illum minus felicē putē: quem e corporis cōpedibus euolantē, nouo quodā applausu letus ether excepit: grandiore stella ī laurētiana tecta cadēte: mirisq; flāmis ex alto p Caregianos agros triduo coruscantibus. Sed biduo ante obitū Iupiter rubēte dextera sacras iaculatus arces, terruit urbē, mox orbā tāto patre futurā. Terruit hostes: graue neqd forsā aduersus inuictā domum Medicā molirent. Itaq; nec Laurētius hēros, nec hēroicus Petrus Laurentii filius ob ea quæ nup cōtigerūt, minus posthac felix ē iudicādus: nec p̄pea Plato noster ifortunatus. Cuius caput hactenus salutarī prorsus umbra Lauri fouebat: Nūc pedes iam firmissima Petra nitunt. Plotinus deniq; manibus nunc tuis apprehensus, seniorē interea Platonē piis humeris sustinebit: teq; Duce producet ī lucem.

MAGNIFICO SVMPTV LAVRENTII  
MEDICIS PATRIAE SERVATORIS  
IMPRESSIT EX ARCHETypo  
ANTONIVS MISCOMINVS  
FLORENTIAE  
ANNO . M CCCC.LXXXXII.  
NONIS MAIL.



The register, which ensues, informs us that each letter of the two sets of signatures contains 10 leaves ; with the exception of b and o, in the first alphabet—the former of which has only 8, but the latter 12, leaves. Then the device of the printer ; for which, see Art. POLITIAN, in volume the third. The present is a very fine copy of this grand volume ; in legitimate condition, and excellently bound in red morocco. Copies have been in the Gaignat, Valliere, and Lomenie collections. I cannot help thinking that there may exist a copy of this beautiful book (perhaps the presentation one) printed UPON VELLUM.

375. PLUTARCHUS. VITÆ PARALLELÆ. Latinè.

*Without Name of Printer, Place, or Date.*

Four Parts, or Volumes, bound in 2 Vols.

Whether this, or the ensuing impression, be the EDITIO PRINCEPS, Latinè, may be matter of some discussion. The ensuing edition generally takes precedence ; but for reasons which strike me, on an examination of the present one, I assign to it the order in which it here stands. That it is a very different edition from Ulric Han's, and that Schelhorn was wrong in attributing it to this latter printer, Audiffredi has satisfactorily shewn ; as Panzer rightly observes, in his *Annal. Typog.* vol. i. 77. See Quirini *De Optimor. Scriptor.* Edit. p. 56 ; and the *Edit. Rom.* p. 37-8 of Audiffredi. Seemiller and Braun are copious in their descriptions of this impression ; and each declares his inability to assign to it its proper place, year, and name of printer. They are also equally uncertain whether it may, or not, be coeval with Ulric Han's impression. *Incunab. Typog. fasc. i.* p. 142-3 ; *Notit. Hist. Lit.* pt. i. p. 110. Panzer inserts it among the Strasbourg publications. Is MENTELIN, therefore, the printer of it ?—as Brunet surmises. Whoever may have executed it, it is a truly noble publication ; whether we consider the beauty of the press work, the blackness of the ink, or the strength of the paper.

On the recto of the first leaf, we read the preface to the version by Campanus, beginning thus :

[C]AMPANVS Franciso Piccolominio Cardinali Senensi  
meo Salutem (In one line.)



This, and every full page, contains 49 lines. A list of the Lives begins at the bottom of this first page, and occupies the 2nd page. Next, after a general title, in 2 lines, lower-case letter, we read

*Epistola Philelphi poete In vitam atq; gesta Thesei viri clarissimi Incipit feliciter*

On the reverse of this second leaf, begins the life itself of Theseus. The first volume, or 2 parts, comprehends 273 leaves; having 36 lines on the reverse of the 273rd and last leaf. The second volume, or 3d and 4th parts, comprises 238 leaves, ending with 22 lines on the recto of the 238th leaf. There are neither signatures, catchwords, nor numerals. The titles to the several Lives are uniformly in small roman letter. This letter is short, but bold, and with a broad face: precisely similar to that with which the Bible, described in vol. i. p. 39-40, is executed; and of which there is an engraved fac-simile. The letter R particularly designates the type of this unknown printer. De Bure appears to have been entirely ignorant of the impression. The present beautiful (and in many parts uncut) copy of it, is handsomely bound in blue morocco.

**376. PLUTARCHUS. VITÆ PARALLELÆ. Printed by Ulric Han. Without Date. Folio. 2 Vols.**

This edition has been satisfactorily described by Audiffredi; and as Campanus, the editor both of this and of the preceding one, was accustomed to employ the press of Ulric Han—and as Ulric Han is the acknowledged printer of the present edition—it may, upon reconsideration, take the precedency; and be entitled to the distinction of EDITIO PRINCEPS, Latinè. Schelhorn had overlooked the characteristic verses, inserted in the colophon of Ulric Han, which are to be found at the end of the list or table of the Lives, on the recto of fol. 2, of the first volume. These verses, beginning ‘Anser Tarpeii custos’ &c. may be seen at p. 111 ante. The first volume begins with the letter of Campanus, as before. A table follows, terminating on the recto of fol. 2: the reverse blank. Consult Fossi in the *Bibl. Magliabech.* vol. ii. col. 383-6, for this table. A full page has 45 lines. There are no titles to the respective lives; and, as in the previous impression, blank spaces are left for the introduction of the Greek passages by the pen. The absence of signatures, catchwords, and numerals, united with the fore-



going features of description, may justify bibliographers in assigning the date of 1470 to this edition. The first volume has 293 leaves, with 33 lines on the reverse of the last: the second volume has 299 leaves, having 26 lines on the recto of the last.

A very magnificent copy of it, superbly bound in red morocco, appears to have been in the Crevenna Collection: see *Bibl. Crevenn.* vol. v. p. 245, edit. 1775, where there is a good description of the impression. The present copy is in most desirable condition; being a fit companion of the Livy, mentioned at p. 132 ante; although of not quite such stately dimensions. It is handsomely bound in red morocco.

**377. PLUTARCHUS. VITÆ PARALLELÆ. Printed by Jenson. Venice. 1478. 2 vols.**

Of equal magnitude of dimensions, and of superior typographical skill, are the volumes now under description. The impression is not very rare, nor of very great price, in the ordinary condition of it. It is well known to bibliographers, and has been more particularly described by Fossi and Sardini, than by De Bure and Morelli. *Bibl. Magliabech.* vol. ii. col. 386; *Storia Critica di Nicolao Jenson*, lib. iii. p. 49-50. The ensuing description may suffice. On a 2, recto, we have the Life of Theseus, with the prefix in capitals. A full page has 50 lines. The titles to the Lives are printed in capital letters. The signatures to the first volume run thus: a, 9, b, 12; c to y, 10 leaves—except n, which has only 4: y 8; z and &, each 8 leaves. On the recto of & 8, we have the register on the last leaf. The second volume begins on A i, with the Life of Cymon. The signatures run from A to Y, in 10 leaves; except F, H, K, M, O and P, which have each only 8 leaves; Z has 8, and & 10, leaves. On & ix, reverse, we read the colophon, thus:

Virorum illustrium uitæ ex Plutarcho græco in

latinum uersæ solertiq; cura emendatæ

fœliciter expliciūt: per Nicolaum

Ienson Gallicum Venetiis

īpressæ. M.cccc.lxxviii.

die. ii. Ianuarii.



The register occupies the recto of & x. A very fine copy of this impression also, appears to have been in the Crevenna Collection: vol. v. p. 246. The present is a tall sound copy, in russia binding; but the paper seems to be of rather unusual coarseness.

378. DICTERIE PLUTARCHI. Latinè. *Without Date, or Place; but apparently printed by Ketelaer. Folio.*

This impression of the *Apophthegms* of Plutarch is not included in the list of those specified by Panzer at p. 365 of his Vth volume. It is evidently executed by Ketelaer; and is incorporated with an edition of Petrarch 'de Vera Sapientia,' and the Rape of Proserpine in a dramatic form. The latter has been described at the opening of the present volume; and the former tract will be seen in the ensuing volume. On the reverse of the first leaf is a table; beneath which we read as follows:

**Est autem sciendū q̄ plutarchus iste natione grecus tum philosoph⁹ tū orator doctissimus claruit tēporibus traiani cesaris cuius et ipse instructor fuit. et qui presentes dicterias siue addiciones ad valerium maximum ex pluribus ac diuersis commentariis ī hoc breue coegit opusculū: alio diuersoq; et quasi contrario q̄ valerius modo procedit. Ipse enī valerius vrbis rome principaliter. dehinc exterarū gentium dicta factaq; cōtra vero noster plutarchus exterarū gentium principaliter. postea romanoꝝ dicta pariter ac facta memoratu digna recitat.**

Next follows the address of Franciscus Philelphus, the translator. On the reverse of the second leaf, begins the tract *De Religione*. The impression contains 40 leaves; and has neither signatures, catchwords, nor numerals. On the recto of the last leaf, and just before the commencement of the treatise of Petrarch 'De Vera Sapientia,' we read the termination, thus:



**Dicterie plutarchi cheroneū ad traianum cesarem sen  
addiciones ad valeriū maximū. Feliciter expliciunt.**

The present is a fine genuine copy, in old red morocco binding.

**379. PLUTARCHUS. DE VIRTUTIBUS MULIERUM.  
Printed by Boninus de Boninis. Brescia.  
1485. Quarto.**

I have examined Maittaire, vol. i. p. 462, Denis, p. 204, n°. 1579, and *Bibl. Pinell*, vol. i. n°. 1353, but I am not aware of any thing relating to this impression which requires a more particular description of it than the ensuing one—more copious than those which have preceded it. On the recto of the first leaf, we read thus :

PLVTARCI\* PHILOSOPHI DE VIRTVTI  
BVS MVLIERVVM TRADVCTIO PER ALA  
MANVM RANVTINVM CIVEM FLORE  
NTINVM.

The signatures run thus: a 7, b and c 8, d 10, leaves. On the reverse of d x, the imprint is as follows:

Impressum Brixiae per Boninum de Boninis de  
Ragusia. M.CCCC.LXXXV. die. xxiii. Martii.

Appended to this Opusculum, is a tract entitled: 'DE BREVIBUS  
CLARORUM HOMINUM INTER SE CONTENTIONIBUS.' On the recto of  
which we read thus:

Guarinus Veronensis de Breuibus Clarorum  
hominū Inter se Contentionibus a Plutarcho Col  
lectis nuper in latinum Conuersis Iacobo lauagno  
lo. S. D.

This tract has 14 leaves: a in 8, and b in 6. On the reverse of b vj is the imprint, exactly as before, except that the book appears to have been printed on the xxix day of March. In calf binding.

\* Sic.



380. PLUTARCHUS. OPUSCULA MORALIA. Græcè.  
*Printed by Aldus. Venice. 1509. Folio.*  
 2 Vols.

EDITIO PRINCEPS: Græcè. As this copy is divided into two volumes, it will be described accordingly. On the recto of the first leaf, we read as follows: 'PLUTARCHI OPUSCULA. LXXXXII. Index Moralium omnium & eorum quæ in ipsis tractantur, habetur hoc quaternione. Numerus autem arithmeticus remittit lectorem ad semipaginā, ubi tractantur singula.' The large anchor, in outline, is beneath. On the reverse of this first leaf, is the prefatory address of Aldus to J. Antiquarius Perusinus, dated as below.—Fabricius, Harles, and Renouard, have each inserted the greater part of the following interesting extract from this preface. 'Præterea tantam inter nos amicitiam intercedere, ut tribus, aut quatuor paribus amicorum, quæ antiquitas celebrat, Antiquarii, & Aldi mutua benevolentia, & summa amicitia, quartum, quintumue par adiungatur. Libuit hic subiungere Hendecasyllabos, quos, cum ueni ad te Mediolanum lusisti extempore præ summo gaudio Aduentus nostri, ut faciant et hi fidem mutui amoris nostri.

A ldus uenit en, Aldus ecce uenit,  
 N ostrum sinciput, occipútq; nostrum,  
 M el, sal, lac quoque, corculúmque solus,  
 G raios altera, & altera Latinos  
 Qui appendendo manu, reduxit omneis  
 I n uerum modo limitem, superbos  
 V ictores superans olympiorum.  
 N unc o nunc Iuuenes ubique in Vrbe  
 F lores spargite. Vere nanque primo  
 A ldus uenit en, Aldus ecce uenit.

Sed iam Indicem eorum, quæ hisce Plutarchi opusculis habentur, lege.  
 ac Vale. Venetis mense Martio. M.D.IX.

We have next a Greek index; six Greek verses of Aleander, and a Greek preface by Demetrius Ducas, the editor. These preliminary pieces occupy 8 leaves of sign. †. On the recto of the ensuing leaf, paged 1, on sign. a, we read the text of Plutarch, with this prefix:

ΠΛΟΥΤΑΡΚΟΥ ΧΑΙΡΩΝΕΩΣ ΠΑΙΔΩΝ ΑΓΩΓΗΣ.



The first volume concludes on page 484. The second commences on p. 485, on the recto of gg iii. The impression terminates on p. 1050: ΠΕΡΙ ΤΗΣ ΗΡΟΔΟΤΟΥ ΚΑΚΟΗΘΕΙΑΣ. The register and imprint are as follow:

a b c d e f g h i k l m n o p q r f t u x y z & aa bb  
cc dd ee ff gg hh ii kk ll mm nn oo pp qq rr ff tt uu xx  
yy zz aaa bbb ccc ddd eee fff ggg hhh iii kklz lll mmm  
nnn ooo ppp qqq rrr fff ttt.

Omnes quaterniones, præter ultimum ternionem.

Venetiis In ædibus Aldi & Andreae Asulani Soceri.  
mense Martio. M.D. IX.

The large unshaded anchor is on the reverse of the following leaf. The reader may consult *Fabric. Bibl. Græc.* vol. iii. p. 371; *Idem Opus, curd Harles*, vol. v. p. 204-5; and Renouard's *L'Imprim. des Alde*, vol. i. p. 90, vol. iii. p. 9, 10.\* From the first reference, we learn that there is a very beautiful copy of this impression UPON VELLUM, in the Imperial Library at Paris, in two volumes, with the arms of Henry II. stampd upon the cover. De Bure, vol. vi. n°. 6078, is unpardonably superficial. The present copy, although rather crompt, is very clean and sound. Bound in red morocco.

\* It may be worth while to subjoin the intelligence from this latter volume. 'On pourroit nommer ce volume (Plutarchi Opuscula) grand in-4, parce qu'effectivement les vergeures du papier sont perpendiculaires; mais il est très probable qu'il aura été imprimé en in-fol. c'est-à-dire, par formes de deux pages seulement, avec du papier coupé par demi-feuilles. Wytttenbach, dans son édition des Œuvres morales, assure avoir reconnu, par les collations qu'il en a fait faire avec soin, que les manuscrits dont s'est servi Alde sont les mêmes que l'on conserve encore aujourd'hui dans la bibliothèque de Saint Marc; et dans Labbe, *Nova Bibliotheca Manuscripta*, tom. i. p. 522, on voit qu'Amyot a eu connoissance de ces mêmes manuscrits, et les a soigneusement conféré, vers 1546, lorsqu'il s'occupoit de sa traduction de Plutarque; ce qui suffiroit pour répondre au reproche hazardé contre lui, d'avoir traduit, non sur le grec, mais sur une version latine, comme le bon abbé Gedoyne a véritablement fait pour sa traduction de Pausanias.' *L'Imprim. des Alde*, 1812, vol. iii. p. 9, 10.



381. POLYBIUS. OPERA. Latinè. *Printed by  
Sweynheym and Pannartz. Rome. 1473.  
Folio.*

EDITIO PRINCEPS. Latinè. Let us first briefly, but satisfactorily, describe this exceedingly rare volume. On the recto of the first leaf begins the address of Perottus, the translator, to Pope Nicolas V.; which address comprehends two leaves. On the recto of the 3rd leaf, there is this prefix to the version :

Nicolai Perotti historiarū Polybii liber primus  
incipit feliciter.

A full page has 38 lines. On the reverse of the 153rd and last leaf, we read the colophon in six verses, (as at p. 113 ante,) to which is subjoined the date, thus :

M . CCCC . LXXIII .  
die iouis ultima decembris.

Laire, in his *Spec. Hist. Typog. Rom.* p. 193 note (e,) tells us that ‘this impression is to be numbered with the rarest books, and that it was hardly to be found in Rome.’ He observes that De Bure says, ‘not a copy of it was to be found in Paris;’ but the author of the *Bibliogr. Instruct.* vol. v. n°. 4851, only remarks, that ‘he had never yet seen a copy of it.’ Audiffredi has copied the passage from Laire, but not with his usual caution in examining the authority to which Laire refers. *Edit. Rom.* p. 130-1. Yet he has detected another error in Laire’s brief description. The latter had said, that a copy of this edition was in the Angelica Library—Audiffredi asserts, that a copy had *never* been in that collection, as all the ancient and recent catalogues of the same library testify. There appears, however, from Audiffredi, to be a copy in the Albani Library, and another in that of the Abbé Rossi. Brunet tells us, that the Valliere copy bought 700 livres, and the one in the Lomenie Collection, 1380 livres. *Manuel du Libraire*, vol. ii. p. 325. The Colbert, Gaignat, Soubise, and Gouttard Collections, as far as I can discover, never contained it. The present copy is large and beautiful; and is sumptuously bound by the younger Bozerian, in blue morocco, silk lining, &c. &c. with more profusion than taste of ornament.



382. POMPONIUS MELA. *Without Name of Printer. Milan. 1471. Quarto.*

EDITIO PRINCEPS. When we view this small quarto volume, of only 59 leaves, we are surprised how it should have furnished materials for a reimpression in seven large octavo volumes; said to 'teem with erudition, classical interest, and sound taste.' Such is the character of Tzschukius's edition of it, in 1807. See the *Classical Journal*, n<sup>o</sup>. ix. p. 14. We may describe it rather particularly. On the recto of the first leaf, we read as follows:

ORBIS SITVM DICERE ag  
gredior impeditū opus & facū  
diæ minime capax. Constat. n.  
fere gentium locorumq; nomini  
bus & eorum perplexo satis ordine: quē per  
sequi lōga est magis q̄ benigna materia:  
&c. &c. &c.

A full page has 22 lines. At the termination of the description of ITALY, we read

nihil hic deest  
DE GALLIA

the description of which latter country begins on the recto of the ensuing leaf. On the reverse of fol. 59 and last, at bottom, the colophon is as follows:

POMPONII MELLAE COSMOGRA  
PHIAE LIBER EXPLICIT:  
Mediolani septimo kalendas octobres Mil/  
lessimo quadringentessimo septuagessim  
PRIMO

Although I do not observe this impression noticed in the list of editions of Pomponius Mela, in Panzer's vth vol. p. 311, yet, at vol. ii. p. 12, it is properly described, and copies of it are mentioned as having been in the Gaignat, Valliere, Pinelli, and Lomenie Collections. In



regard to a supposed earlier edition than the present one, noticed by Ernesti as being in the Senate Library at Leipsic—‘octonis facta, sine titulo, auctoris et libri nomine, sine præfatione, sine loci et anni nota, et in fine “Pomponii Mellæ Cosmographiæ liber explicit”—the reader will presently observe, that this supposed earlier impression is no other than the one here *next* described; and that, as containing signatures, it must almost necessarily have been printed subsequently to the year 1472. Ernesti thought it executed ‘in principiis artis typographiæ:’ see his *Fabric. Bibl. Lat.* vol. ii. p. 76. The impression under description has neither signatures, numerals, nor catchwords. Saxius, in his *Hist. Lit. Typog. Mediol.* p. DLIX. note g, has briefly but well described it; although it may be doubtful whether the printer of it was Zarotus, as he intimates—‘cum per illud tempus Mediolanensem Typographiam solus ipse exerceret.’ Yet the types of it have some resemblance to those of the Horace of 1474, vide p. 71 ante,) and of the Quintilian of 1476: vide post. It remains only to add, that the present is rather a crompt, but desirable, copy of this neatly executed and uncommon impression. It is bound in red morocco.

383. POMPONIUS MELA. *Without Date, Place, or Name of Printer.* Quarto.

This is the impression which Ernesti considered to be ‘a very early specimen of the Italian press.’ I conclude it to be the same edition as the one described by him, from the exact conformity of the colophon with that which he has specified. We may be brief, but particular, in the present description of it. On the recto of the first leaf, it is thus:

RBIS SITVM DICERE ag,  
gredior impeditū opus & fa,  
cundiæ minime capax. Cōstat  
&c. &c. &c.

A full page contains 22 lines. The signatures run in the following order: a has 7, and the rest, as far as h, have 8 leaves: on the reverse of h iijj we read the colophon as given by Ernesti:

Pomponii Mellæ Cosmographiæ liber  
explicit.



There is much elegance in this edition. The page is well set up, the type neat, and the margin ample. The date of it is probably somewhere about the year 1474. A very desirable copy; in russia binding.

384. POMPONIUS MELA. *Printed by Hailbrun.*  
*Venice. 1478. Quarto.*

One of the most elegantly executed volumes from the press of Hailbrun. Panzer, according to the authorities quoted by him, says that it is a mere reprint of Ratdolt's impression of the year 1477, and executed also at Venice. On the recto of the first leaf, signature a, it is as follows :

Pomponij Melle Cosmographi de  
situ orbis liber primus. Ptoæmium.\*  
Rbis sitū dicere aggredior  
impeditum opum & facun/  
dię minime capax. Cōstat  
&c. &c. &c.

The first two lines of this extract are executed very neatly in red ink : a full page has 26 lines. There are marginal printed notes ; and the signatures run from a to f in eights. On the reverse of f viij, we read the imprint, thus :

Impressum est hoc opusculū Venetijs  
per Franciscum renner de Hailbrun.  
. M . CCCC . LXXVIII.

Laus Deo.

Appended to the copy of this edition, there is an impression of DIONYSIUS, DE SITU ORBIS ; by the same printer, and with the same date. This latter has signatures, from a to d, in eights, d, six, and ends on the recto of e v. Two pages of a table follow. There are very neatly printed capital initials, like those in vol. i. p. xl. of the late edition of our *Typographical Antiquities*. The present copy, containing both the works here described, is bound in calf, with a red-morocco back.

\* Sic.



385. PROPERTIUS. *Without Name of Printer, or Place.* 1472. Quarto.

EDITIO PRINCEPS; but probably subsequent\* to the (supposed Spira) edition of 1472, folio, in which the united works of Catullus, Tibullus, and the present poet, appear: see vol. i. p. 294-7. In making the reader acquainted with this very uncommon, as well as elegant, impression, I am not aware that I can do it more effectually than by the following description;—and the subjoined observations of the noble Owner, written in the fly leaf of this copy: from which latter, it would appear that the impression was almost unknown to critics and bibliographers. On the recto of the first leaf, we read the opening, thus:

SEXTI. AVRELII. PROPERTII. NAV  
TAE. VMBRI. INCIPIT. LIBER. AELE  
giaꝝ uel monobiblos Ad tullum

Inthia prima suis miserū me  
cepit ocellis

Contactum nullis ante cupidinibus

Tū in cōstātis deiecit lumīa fastus

Et caput impositis pressit amor pedibus.

Donec me docuit castas odisse puellas

Improbis: & nullo uiuere consilio:

&c. &c. &c.

\* Count Reviczky, in his *MS. Memoranda* relating to this edition, supposes, from the month of *February* being incorporated in the colophon, that it must have been printed *before* the folio impression of 1472 above referred to; but for the reasons advanced at p. 200 ante, a different conclusion must be drawn from the insertion of this month in the colophon; namely, that the edition was executed towards the *close* of the year 1472. 'Propertius (continues the Count) has been justly called *LEARNED*; but why, as in this impression (lib. II. eleg. XIX. v. 24), and in many ancient MSS. he is called *NAUTA*—does not easily appear. The error, however, was sufficiently palpable to Beroaldus and Scaliger. Instead of the verses, as thus printed,

quamvis nec sanguine avito

Nobilis et quamvis NAVITA dives eras,

the latter part of the second verse should be

NON ITA dives eras!



There is a title to each poem, and titles to the several books, printed in capital letters. A full page comprehends 28 lines. On the recto of the 74th (pencil-numbered) and last leaf, we read the imprint thus :

SEXTI. PROPERTII. NAVTE: AVRE/  
LII: POETE. INLVSTRISIMI: LIBER  
EXPLICIT. SVB. ANNO. DOMINI. M.  
.CCCC.LXII. MENSIS. FEBRVARII:

The reverse is blank. 'This edition (says Lord Spencer) is supposed to make part of one containing both *Catullus* and *Tibullus*; but no copy of *Catullus*, printed in this form and character, has, as far as I know, yet appeared: and although the edition of *Tibullus* in 4to, without date, appears to be in the same, or nearly the same, character, there are however some material differences; particularly in the number of lines forming an entire page: which, in this impression, is generally 28—but in the *Tibullus*, only 24. Audiffredi, *Edit. Rom.* p. 440, has a false print in his transcript of the title; viz. 'monobilos.' for 'monobiblos.' There is an edition of *Ovid's Metamorphoses*, without date or signatures, printed in a character similar to that of the present work; which is exactly described by Braun, *Not. Hist. Lit.* pt. i. p. 109; but Braun is mistaken in his conjecture that it might have been printed by Jenson or Zarotus; the character being very different from that used by either of these printers.' Thus far from the noble Owner of this copy; which seems at once conclusive and satisfactory. The reader will find some account of the edition of *Ovid's Metamorphoses*, here referred to, at p. 204 ante: the character of which has indeed a resemblance to that of the present one, but it is sharper and more delicate. Audiffredi tells us that Vulpinus, Maittaire, De Bure, and Ernesti, knew nothing of this impression: his own description being taken from a perfect copy of it in the Casanatensian library. Panzer, vol. iv. p. 7-8, seems to have borrowed from Audiffredi. Consult also *Dict. Bibliogr. Choisi*, vol. iii. p. 295-6; Boni and Gamba, *Bibl. Portat.* vol. ii. p. 35; and Brunet's *Manuel du Libraire*, vol. ii. 346. Why Panzer, Boni, and La Serna Santander, should conceive the impression was originally accompanied by *Catullus*, does not very evidently appear. The present is a sound copy, but not free from marginal observations: it is bound in blue morocco.



386. PROPERTIUS. *Without Name of Printer, Place, or Date. Quarto.*

This is a very ancient and curious impression; and may probably be the EARLIEST EDITION of Propertius. It has not escaped the notice of bibliographers; but the previous accounts of it do not satisfy me as being sufficiently particular. In fact, the Abbé Boni is the principal writer who has described it; and the notices of it by Panzer and Brunet are only repetitions of the Abbé's description. In the *Bibliot. Portatile*, vol. ii. p. 34, this impression is mentioned as 'Edizione originale, ritrovata in Brescia. Dal rozzo carattere e dalla carta si riconosce affatto simile al *Lucrezio*, a *Phalaridis Epistolæ*, 4to. ed all' *Acerba* di Cecco d'Ascoli, fol. che hanno la sottoscrizione BIXIE THOMA FERENDO Autore.' In the *Primi Libri a Stampa di Alcune Città e Terre dell' Italia Superiore*, pp. LXXVIII-IX, there is another, more particular, description of this impression; and the same conclusion is drawn from it, respecting its typographical similarity to the Cecco d'Ascoli, printed by Ferendus. 'Fu da me ritrovato in Brescia, e al confronto si manifesta affatto simile all' *Acerba* nella qualità, del carattere, e della carta, che ha la stessa marca, e nell' ineguale e rozza disposizione tipografica. Ha i dittonghi ae, oe, come il Virgilio, e gli altri seguenti.' But the good Abbé, who, in this latter bibliographical work, has unfortunately given too many proofs of his fallibility, might have qualified his observations by noticing, that, although in the capital letters, and in the generality of the small ones, there is an undoubted similarity, yet, in the execution of the press work, there is an equal dissimilarity:—and the 'e' in this particular production, does certainly vary from the same letter in the Lucretius, Phalaris, and Cecco d'Ascoli. On a close and severe examination, we cannot probably assign this impression of Propertius to any other printer than to Ferendus; but, it seems evident, from the delicacy and unworn aspect of the letter, and from the extreme irregularity of the press-work, that it was the EARLIEST production of this celebrated Brescia printer. If so, it may take priority of the one which here precedes it. It remains to describe the volume before us somewhat particularly; as it is truly, according to Brunet, 'très précieuse édition:' *Manuel du Libraire*, vol. ii. p. 346. On the recto of the first leaf, we read as follows:



MONOBIBLOS PROPERTII AV  
RELII NAVTE AD TVLLVM

YNTHIA PRIMA SVIS ML  
SERVM ME CEPIT OCELLIS

Contactum nullis ante cupidinibus

Tu mihi cōstātis deiecit lumīa fastus

Et caput īpositis pressit amor pedibus

Donec me docuit castas odisse puellas

Impbus x & nullo uiuere consilio.

&c. &c. &c.

A full page, with the exception of the last, has 25 lines: the last containing 27 lines. The printing is most irregular and repulsive; and the type, although tolerably round and large, is too delicate for the uncommon substance of the paper. The titles are in capital letters. In the whole, 82 leaves. The two last lines are thus:

Moribus & cælum patuit x sum digna merēdo

Quoius honoratis ossa uehāt aqs FINIS

The present copy abounds with ms. annotations; but it is sufficiently large, having many rough edges at the bottom. In red morocco binding.

387. PRUDENTIUS. OPERA. *Without Name  
of Printer, Place, or Date.* Quarto.

EDITIO PRINCEPS. This I apprehend to be the impression which is considered to have been executed by Richard Paffroed, at Deventer, about the year 1490. Panzer refers to Denis, p. 644, n°. 5697; where a copy is noticed as containing also some opuscula of Prosper and Hugbaldus, and in which there was an ancient ms. note, assigning the year 1495 to this edition. Denis, among other authorities, refers to the *Cat. Bibl. Bunav.* vol. i. pt. iii. p. 2019; but the edition here referred to is so vaguely and briefly described, that it is impossible to know precisely what ancient impression was contained in the Bunau



Collection. La Serna Santander is particular and satisfactory in his account of this first edition; which he conceives was executed by Paffroed, 'about the year 1490:' see his *Dict. Bibliogr. Choisi*, vol. iii. p. 297. Brunet has apparently contented himself with this latter authority: *Manuel du Libraire*, vol. ii. p. 348.\* We shall be somewhat yet more particular. On the recto of the first leaf, at top, we read the title to the work—'Opera aurelii clementis prudentii'—in large lower-case Gothic characters. The reverse is blank. On the recto of the following leaf are some verses of Rhodolphus Langius, with a testimony from Gennadius Massiliensis, in praise of Prudentius. On the recto a iij we read as follows:

**¶ Aurelij prudentij Clementis In vtrūq; testamē-  
tum Tetrasticha que a nōnullis chirocleum siue hi-  
storiarum tituli inscribūtur.**

Beneath are 28 lines: a full page having 31 lines. The signatures run in sixes. On t iij, recto, the *Hymns* commence; and they conclude on the recto of 3 ii. Then, a reply to the *Oration of Symmachus*, which continues to the end of the volume. After 3, we have z: next, from A to D. On the reverse of D v, we read this particular colophon; which shews the order in which the several pieces succeed each other:

**¶ Aurelii Clementis Prudentij Opera.  
prudēs lector. hoc ordine Impres̃sa inueni-  
es. Primū in vtrūq; testamētum Tetrasti-  
ca. Deinde eum quem de diuinitate librū  
scripsit Apotheosimq; titulauit. Psychoma-  
chia sequitur. Hamartigenia hīs recto or-  
die additur Petri stephanō subditur sic eni  
grece liber ad martyrium inuitatorius in-  
scribitur. Diurnorum vero hymnorum li-  
bro (qui et cathemerinon dicitur) et eo quē  
contra Symmachum idololatriā defendē-  
tē scripsit pulchro et recto ordine totū op<sup>9</sup>  
consummatur.**

\* De Bure merely mentions the spurious Deventer edition of 1472, noticed by Maittaire. He appears never to have seen the above volume: *Bibl. Instr.* vol. iii. no. 2857.



It must be observed, that there are two different sets or forms of types, in the characters with which this impression is executed: that, in the above colophon and in the general title, is sharper and squarer, and has a bolder appearance: the other is more of a *secretary Gothic*. The copy here described is a very beautiful one; in blue morocco binding.

388. PRUDENTIUS. DE INVENTIONE NOVI IGNIS  
PASCALIS. *Without Date or Place. Quarto.*

This edition appears to have escaped Panzer; at least if we may judge from the omission of its title in vol. v. p. 375. The type is a secretary Gothic, similar to that of the edition of Lucan supposed (erroneously) to have been printed at Halle in 1472: see p. 143 ante. On the recto of the first leaf, we read the title in four lines, large lower-case Gothic, thus: 'Prudentij Aurelij ex libro hymnorum Hymnicum carmen de inuentione noui ignis pascalis. On the recto of the ensuing leaf the prefix is thus:

**Hymnicum asclepiadiuz**  
**Coriambicum Prudentij**  
**Aurelij Carmen tetrasticuz de Noui ignis**  
**pascalis inuentione.**

Six leaves: on signature A. On the recto of the sixth leaf the poem terminates. A full page has 19 lines. This is a beautiful copy, bound up with the following tract.

389. PRUDENTIUS. LIBER HYMNORUM. *Printed*  
*by Winterburg. Vienna. Without Date.*  
*Quarto.*

Denis (*Suppl.* p. 644, n°. 5698.) is the only bibliographer, as far as I have had an opportunity of examining, who has described this impression; which is executed with rather unusual delicacy and skill. On the recto of the first leaf, sign. a, we read the title, with 19 verses



beneath from 'Euspinianus ad lectorem.' On the reverse, is a prosaic address from the same writer to John Gracchus Pierius, Prothonotary of the Emperor Maximilian. On the recto of the ensuing leaf the text of the poet begins. A full page has 24 lines. The signatures a, b, and c, have each 8 leaves: d has 4. On the reverse of d iiij the colophon is as follows:

**¶ Aurelij Clementis Prudentij Cathemerimmon finit.  
Impressum Vienne per  
Johannem Winterburg.**

Few copies of ancient books exceed the present one in cleanness of condition. Bound with the preceding; in blue morocco.

**390. PTOLEMÆUS. Latinè. Printed by Herman  
Levilapidensis. Vicenza. 1475. Folio.**

EDITIO PRINCEPS; Latinè; but of comparatively little value, in the estimation of bibliographers, on account of not having the MAPS, which the reader will observe to constitute so material a part of the value of the ensuing impression. Yet there are some curious geographical wood-cut embellishments, which render this edition of absolute necessity to the collector. On the recto of aa z, we read an address of Angelo de Scarparia to Pope Alexander V., which occupies 2 pages. On aa 3, recto, a table of the chapters in the first book: on reverse of the same leaf, the 1st chapter begins. The signatures are rather capriciously arranged; thus, aa 10: bb 8: then a (1 not numbered,) 10: b, c, d, e, f, g, each 8 leaves: h 10. Next, A to G, in eights: G ten: on reverse of G x, the imprint is thus—preceded by a brief address of Vadius and B. Picardus to the reader—(as seen in Panzer, vol. iii. p. 507.)

**En tibi lector Cosmographia Ptolemæi ab Hermano leuilapide  
Coloniensi Vicenciæ accuratissime impressa. Benedicto  
Triuisano: & Angelo Michaele præsidibus.**

**.M.CCCC. LXXV. IDI. SEPT.**

Then follows, on the reverse of the ensuing, 'Imago Mundi Incipit' in large lower-case Gothic type, with a wood-cut, on the opposite page,



of the arctic and antarctic poles: having small black letter beneath. Other similar cuts occupy the 7 following pages. This appendix, of 5 leaves, seems to have escaped De Bure, Panzer, and Brunet. The present is a fair sound copy, in russia binding.

391. PTOLEMÆUS. Latinè. *Printed by Dominicus de Lapis. Bologna. 1462. (Spurious Date.)*  
Folio.

De Bure, *Bibl. Instruct.* vol. v. p. 32-40, has taken unusual pains in his description of this curious and much celebrated volume. The copies in the Gaignat and Lauragais Collections, supplied him with the materials of his extended and accurate detail. But the labours of De Bure relating to this edition have been eclipsed, both in respect of minuteness and extension, by Bartolommeo Gamba; who, in a small quarto volume of 50 pages, has given fac-similes of the type and water marks with sufficient fidelity. This brochure was published in 1796;\* and in the course of our description, we shall not fail to avail ourselves of its contents. Meanwhile Heineken had taken particular notice of the volume; and La Serna Santander seems to have stolen the materials of Heineken, with his usual dexterity and ingratitude: for the name of the latter is studiously suppressed in the *Dict. Bibliogr. Choisi*, vol. i. p. 250-1; vol. iii. 304-5.

The artifice of the date, M.CCCC.LXII., seems to be accounted for from the mistake of having substituted the first I, instead of the letter L, between the X and the second I: thus, it should have been, according to the ancient manner of dating, as Breitkopf affirms, 1491: (MCCCCLXLI.) DE BURE concludes, that an X only is omitted; and that the date should have been MCCCCLXXII. Now it seems improbable that the publication could have appeared before the year 1482—the date generally assigned to it—for the two following reasons. First, BEROALDUS is said, in the preface, to have bestowed considerable editorial care upon it:—but, in the year 1462, this distinguished editor

\* The title is as follows: ‘*Osservazioni su la Edizione della Geografia di Tolomeo fatta in Bologna colla data del M.CCCC.LXII. Esposte da Bartolommeo Gamba. Bassano. 1796, 4to.* There are fac-similes of some of the personifications of the *Winds*—but not very successful ones. It is rather extraordinary that this brochure of Gamba should have escaped Peignot in his *Répertoire Bibliographique Universel*, 1812, 8vo. p. 192-3.



was only nine years of age, he having been born in the year 1453. Secondly, There is no work extant, with the name of Dominicus de Lapis subjoined as the printer of it, before the year 1476: and if we admit the age of Beroaldus, even in 1482,\* to have been inadequate to a performance like the present, we must then acquiesce in the reasoning of Breitkopf, ('molto valutabile anche l'opinion'—as Gamba expresses it,) and assign the date of 1491 to the impression. Yet Heineken, (who is rather inclined to the conclusion that the work was published in 1482,) admits that 'the maps have indeed an ancient appearance: that they are executed in a very rude manner: and from the zigzag strokes which appear in them, and which the ancient goldsmiths were in the habit of putting upon their silver plates, it is evident that these maps were executed by some such artists as the latter.' *Idée Générale d'une Collection complete d'Estampes*, p. 145-6.

The observations of AUDIFFREDI are, as usual, deserving of attention. At pp. 12, 13, of the *Edit. Ital.* he subscribes to the opinion of those who conclude the *legitimate* date of the impression to be 1482; and a long extract, from Heineken† in particular, is adduced upon the subject. In the pages of the work here referred to, De Bure is cor-

\* 'Il n'étoit encore qu'un enfant fort tendre lorsqu'il fit une critique des *Commentaires de Servius sur Virgile*, et qu'il censura très judicieusement les fautes de cet Auteur.' Baillet: *Jugemens des Savans*, vol. v. pt. i. p. 93-4; edit. 1725, 12mo. De La Monnoye subjoins a judicious observation: he informs us that, in the edition of the Commentaries of Servius here alluded to, which was printed in 1482, (and which is well described by Audiffredi in his *Edit. Ital.* p. 51-2) Beroaldus himself explicitly states his age to be 26. But if this confession were made in the year in which this edition was printed, it would be assigning the date of 1456 to that of the birth of the editor: a still more forcible conclusion against the genuineness of the date of the above edition of Ptolemy. On the other hand, Bianchino, the pupil of Beroaldus, who wrote the Life of his Master, fixes the birth of the latter in 1453. *Jugemens des Savans*, vol. ii. pt. i. p. 406. This date is probably the genuine one; and if so, the confession of Beroaldus respecting his own age, must have been made two or three years before the printing of the Bologna edition of Servius's Commentary of 1482. Pope Blount, and Fabricius, are decidedly in error in affixing the birth of Beroaldus to the year 1450. *Cens. Celebr. Author.* p. 363; *Bibl. Med. et Inf. Ætat* vol. v. p. 851-2.

† Our late learned antiquary, RICHARD GOUGH, has devoted 102 pages of the first volume of his *British Topography*, to a disquisition upon the antiquity of maps relating to our own country. In a long preliminary note, at p. 57, the antiquity of maps in general is rather fully gone into; but it might have been no unseasonable addition to this department of his researches, if a small portion of the reader's attention had been directed to the history of the first printed charts: as these were more likely to be accessible to the curious, than MS. drawings of them, in particular cabinets. But I suspect that Gough had no know-



rected for a few slight errors in his description of the impression; and in the note (2) of p. 13, we are informed by Audiffredi, that the types of the Ptolemy evidently resemble those in the *Opusculum* of *Bened. de Nursia, de Conservat. Sanitatis*, printed by De Lapis, in 1477: except that the latter are less perfect, and appear to have been executed before the publication of the present work. At p. 35, Audiffredi remarks, that there is a still closer resemblance between the printing in the *Refutatio Galeotti Objectorum in Libr. de Homine*, of 1476, by De Lapis, and the present production—'Haec autem multo evidentius quam ipsius Benedicti opus, ostendunt, Ptolemæum a Dom. Lapis cum nota anni 1462, impressum, multo infra annum 1476, dejiciendum esse, cum, ut suo loco observatum est, Ptolemaeus non signaturis modo, sed et registro ac duplici indice instructus fuerit.' &c.

To the opinion of Audiffredi we may subjoin that of LANZI,\* in his *Storia Pittorica*, vol. i. p. 97-8; *Bassano*, 1795-6:—but not without making a preliminary observation or two. First, Lanzi does not appear to have ever seen *the edition itself*, as he refers to, and depends upon, the brief extract from it given by Meerman. In the second place, he is erroneous in asserting that Audiffredi concludes the edition to have been executed in 1491—as the contrary has been just shewn. Thirdly,

ledge of the above early editions of Ptolemy. The Bologna edition is wholly passed over in silence by STRUTT, in his preliminary essay in vol. i. of the *Dictionary of Engravers*.

Neither the Pembroke nor Marlborough libraries contained it; nor can I find it in the Harleian Catalogue. Probably the present is the first and only copy of it in England.

\* For the above extract from Lanzi, I am indebted to Mr. W. Y. OTTLEY; a gentleman well known for his researches and taste in the pursuit of ancient engraving. Mr. Ottley continues the discussion in a letter, thus:

'In addition to the extract which I send you (translated as correctly as I am able) from Lanzi, I must suggest *the possibility* (supposing the name of Filippo Beroaldo in the catalogue of the correctors of the Bologna Ptolemy, to be the *only* or *chief* argument against the truth of its date) that it appears to have been no uncommon thing amongst the Italians for the father and son to have the same name, and in short that the Filippo here mentioned might be the father, or other relation of the more celebrated Beroaldo.—As a case in point, I must refer you to the 4th vol. of Baldinucci, '*Notizia de' Professori del disegno*,' Firenze, 1769, where (in a note) the learned Domenico Maria Manni was led to affirm that Maso Finiguerra was dead in 1424, in consequence of a public document, which most probably respected his father, whose name was also Maso or Tommaso—Thus Gori, in his *Thesaurus Veterum Diptychorum*, tom. III. p. 315, calls Maso *Thomae Finiguerrae filius*.'

To this it may be briefly replied, that the ELDER BEROALDUS, the editor of the Ptolemy, is the *celebrated* Beroaldus. His nephew edited the first edition of the entire known works of Tacitus in 1515: see post.



His reasoning respecting the Roman impression of 1478 may be satisfactorily answered by the note at p. 298 post :—and in the fourth and last place, if Beroaldus was a learned man and opened a school in 1473, (upon what authority is this stated ?) it does not follow that he should have been a *miracle* at the age of *nine* years, and collated geographical works for an edition of Ptolemy. But Lanzi shall speak for himself.

‘ It seems to me, however, beyond all doubt, that about this time (1472,) the art of engraving on copper was practised, not only in Mantua, where Mantegna resided, but likewise in Bologna. There is to be found in the Corsini Library at Rome, and in that of the Foscarini family at Venice, *La Geografia di Tolomeo*, printed at Bologna, by Domenico de Lapis, with the date (probably requiring amendment) of 1462. It contains 26 maps very rudely engraved, but nevertheless, so much admired by the printer, that, in his preface, he is lavish in his praise of this new discovery (engraving) and compares it to the invention of typography not long before discovered in Germany. These are his words, as cited and not contradicted by Meerman, page 251. (See the passage quoted at length towards the end of this Article.) The same writer, however, and other learned men, insist that the date requires amendment, principally in consequence of the catalogue of the reviewers of the work, amongst whom is named Filippo Beroaldo, who in 1462, was only nine years of age. Hence, Meerman is of opinion that we should read 1482; Audiffredi, and others, that it should be 1491; opinions, in which I cannot join them. For the Ptolemy having been printed at Rome in 1478, with 27 excellent engravings, what impudence and folly must we suppose the Bolognese printer guilty of, had he exalted his edition with so many eulogiums after another, incomparably its superior, had been published? I am therefore obliged to place it earlier. I will also observe, that the engraving of 26 maps with so many marks, (segni) lines, and distances, must, in that early period of the art, have been a very laborious and difficult task, requiring not a few years to accomplish; for we know that three or four years were employed, by engravers much more expert, in completing the plates for the Roman edition. We must therefore carry back the epoch of engraving amongst the Bolognese, to some years previous to the publication of the book, which perhaps took place in 1472.’ \*

We are next, in order, to introduce a few of the observations of GAMBA, with which the reader has been promised to be gratified at the

\* ‘ In 1472 Beroaldo was already a learned man, and in 1473 he opened his school.’ Qu.?



opening of this description. It may suffice previously to remark, that this bibliographer seems to agree with De Bure in assigning the date of MCCCCLXXII., as that of the genuine one of the impression: nor am I *very strongly* persuaded that this conclusion is erroneous; although I incline to the opinion that the genuine date is 1482. But Gamba shall speak for himself.

‘Among the most celebrated learned men who refuse to acknowledge as genuine the date of the Ptolemy, announced as of 1462, may be reckoned Raidel, Card. Quirini, Meerman, Mazzuchelli, Count Fantuzzi, Heineken, and Tiraboschi; and among bibliographers of the first class, Maittaire, De Bure, Crevenna, Audiffredi, Panzer, and other illustrious names speak of it as a false subscription—to the opinion and authority of whom I willingly subscribe.

‘I do not think that this date can by any means be plausibly maintained. The age of the corrector of the work, Filippo Beroaldo, who in 1462 was but 9 years old, and was beyond doubt the same Beroaldo senior mentioned in the *Storia Letteraria*, (since, the biographers who illustrated the Bolognese writers, with scrupulous exactness, make no mention whatever of any older Beroaldo;) the age also of Girolamo Manfredi, the other corrector, who is announced in the book as a most skilful astrologer, and who only in 1463 was laureat in philosophy; the geographical tables of Nicolo Doni being made about the year 1468, or not much sooner, as I shall prove in its place—and finally, the unequivocal subscription to the works of Ovid—printed in 1471\*—in which we read, that Baldassare Azzoguido, a citizen of Bologna, first introduced the art of printing into his country:—all these objections are to me so many rocks which I have not courage to run against, nor do I feel myself strong enough to surmount them.

‘But if I agree with the beforementioned authors in acknowledging that the date of the edition of Ptolemy has been altered, I cannot yet subscribe to the opinion of those who (with the exception only of De Bure) refer it to a much more recent epoch, and consider it to be a work of the end of the 15th century:—taking from it absolutely the precedence over the other Italian editions of the Grecian geographer, printed at Venice in 1475, and at Rome in 1478: so that, instead of maturely examining whether it may at least retain the honour of being a first edition, and perhaps one of the most precious monuments in which the art of engraving is to be seen exercised in printed works, they all agree in depriving it even of this prerogative.

\* See a particular description of this rare edition at p. 191, &c. ante.



‘Let the reader suspend awhile his opinions, and follow my investigations; in which I propose to myself, by observations on ancient typography with the history of the time in which the editors of the book flourished, to answer all the objections hitherto made;—content to be set right if I go astray, or to quit the field if he can succeed in new discoveries that shall enlighten me: it being always fair and praise-worthy to yield ingenuously to the truth, and to terminate a contention in virtuous friendship.

‘I present, in the first place, the very accurate description of the book examined by me at leisure in Venice:—thanks to the inexpressible courtesy of the celebrated keeper of the Library of St. Mark, Don Jacopo Morelli!—who procured for me, for a few days, the unique copy, which is there preserved in the Casa Foscari at the Carmelites; and was moreover pleased to assist me with his abilities in a comparison of it with the other editions of Ptolemy, the Vincentine and Roman, necessary to the investigation proposed.’ P. IV.-VI.

Then follows a very particular and elaborate description of the volume—unnecessary to repeat here, from the ensuing equally faithful account of it. This brings us therefore back again to the spot, from whence we may be said to have travelled not wholly without amusement and profit.

Whenever executed, this volume is unquestionably a curiosity; as affording an illustration of the early state of the graphic arts:\* but the

\* Perhaps the most valuable Latin edition of Ptolemy is that published at Rome in 1478, by BUCKINCK, a German artist—‘vir apprime eruditus.’ This impression was begun to be executed by SWEYNHEYM, who appears to have taken it in hand as early as the year 1472—but after three years labour bestowed upon it, he died: A. D. 1475. The dedicatory epistle of this edition has been thought to prove that Sweynheym was the inventor of the PLATES—‘animum primum ad hanc doctrinam capessendam applicuit, subinde mathematicis adhibitis viris, QUEMADMODUM TABULIS ÆNEIS IMPRIMERENTUR, EDOCUIT,’ &c. Consult the note at p. 143 of Heineken’s *Idée*, &c. Maittaire and De Bure have omitted to notice this rare and precious edition; at present wanting in the SPENCER Collection:—but there is a good account of it in the *Edit. Rom.* p. 229, and a still better one in the *Bibl. Crevenn.* vol. v. p. 14-18: edit. 1775. The latter part of Crevenna’s description is here submitted to the reader; as it bears upon the question of the legitimacy of the date of the above impression. ‘One may draw an argument from the preface of this Roman impression of 1478 (says Crevenna), that the Bologna edition of 1462, is in all probability *posterior* to it. First, it should seem that such a preface is better adapted to a first, than to a second, impression—exhibiting similar plates. Secondly, if Sweynheym, in this preface, be correctly designated as the first engraver of charts, the Bologna edition, with copper plates, could not have been more ancient by 16 years. And to prove that the art of engraving maps upon copper was not known before the year in



signatures alone prevent our assigning to it an earlier date than that of 1472. We will now be somewhat particular in our description. On the recto of the first leaf, at top of the first column, commences an address to Pope Alexander V; with this prefix:

BEATISSIMO PATRI ALEXAN  
DRO QVINTO PONT. MAX. AN  
GELVS

Towards the bottom of the first column, speaking of some geographical illustrations, by means of plates, the editor says:

quos  
in pictura figere decreuerimus nedū quippe lō  
gitudinem locorum a fixo quodā nostre habita  
bilis totius termino ductam. Quæ tamen rara  
inuentio est.

On the reverse begins the first chapter. The ensuing leaf is inaccurately numbered A i, in the signature, instead of A 2. The signatures A, B, C, run in eights: B i being incorrectly marked B z. D has only four leaves. Then, a ten, b eight, c six leaves: next, E six. On the recto of E vj, the colophon is thus:

CLAVDII PTOLAMAEI \* ALEXAN  
DRINI COSMOGRAPHIAE OCTA  
VI ET VLTIMI LIBRI FINIS.

Hic finit Cosmographia Ptolemei impressa  
opa dominici de lapis ciuis Bononiēsis

ANNO . M . CCCC . LXII.  
MENSE IVNII. XXIII.  
BONONIE

which this Roman impression appeared, it must be remembered that the *Vicenza* edition of 1475 appeared without these charts!—and it would have been at once disadvantageous and disgraceful for the printer of the *Vicenza* impression to have omitted them, if a previous publication of them had existed.' To this it may be replied that, in the original, the antecedent, to which the words 'ad hanc doctrinam capessendam' refer, is extremely doubtful if not obscure; and that Sweynheym's 'teaching other men how they might print with copper-plates,' does not necessarily make Sweynheym himself THE INVENTOR of the art of copper plate map printing. But the reader should probably consult Raidelius's *Commentatio Critico-Litteraria de Ptolemæi Geographia ejusque codicibus tam manuscriptis quam typis expressis*, Norimb. 1734, 4to. cap. vii.

\* Sic.

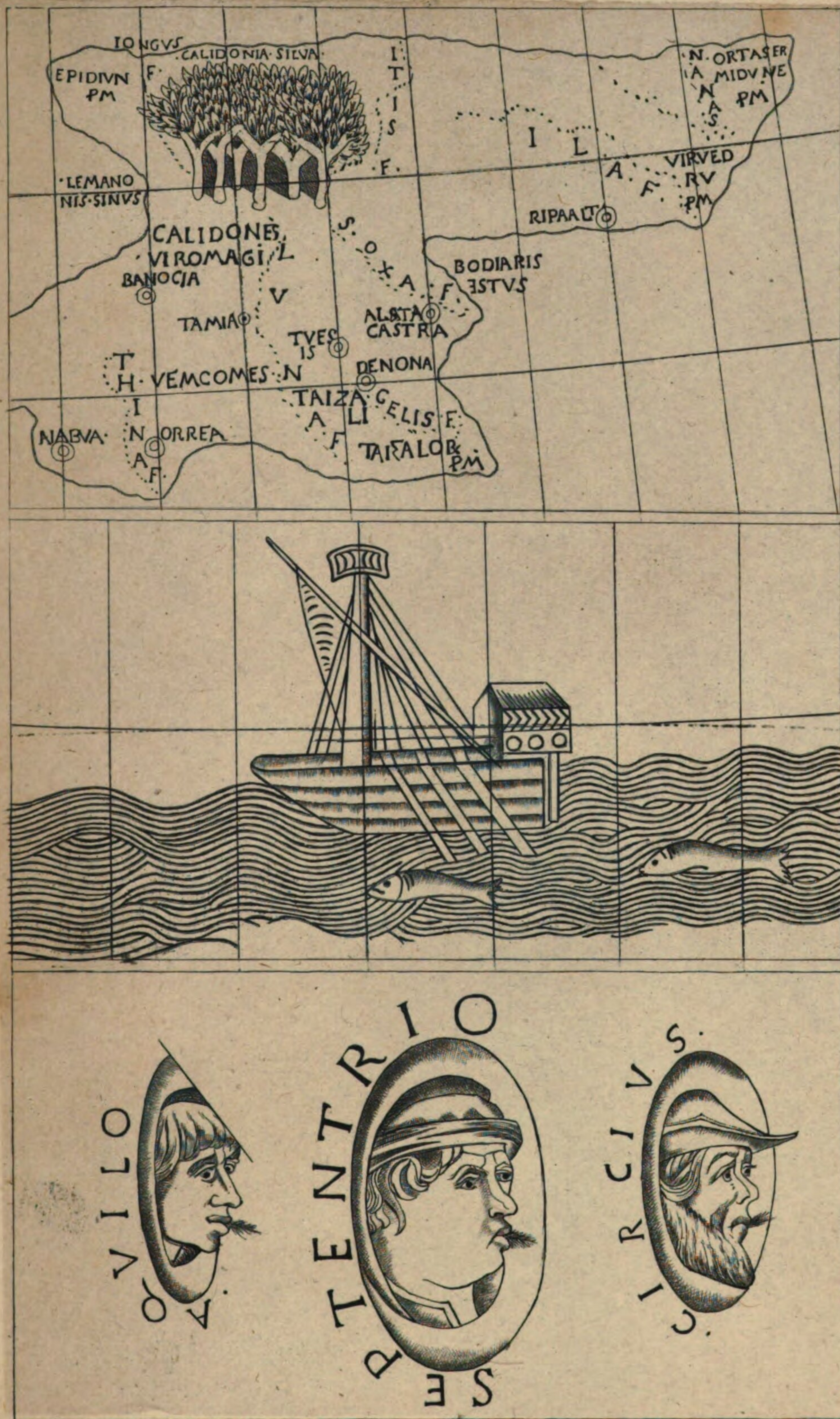


The register is beneath : the reverse, blank. A table of the Maps follows, preceded by this prefix—which has been also extracted by De Bure. ‘*Tabulas Cosmographiæ secundum dimensiones Ptolomei impressas tibi quisquis es Nobilium operum studiose : non solum ob eam rem commendo : quod ab excellentissima Ptolomei scientia manarunt. Sed multo magis. Quia & characteres & figure tanta sunt diligentia correcte ut non multo plus Ptolomeo ob mirabilem primam compositionem. Quam nouo correctori ob emendationem congruam debere uideamur. Nam frustra suo cœlesti ingenio Ptolomeus scientiam mundi mundo reliquisset. Nisi preteritorum seculorum ignorantia simul ac temeritate corruptos. Eius codices & peruersas confusasq; tabularum figuras noua corrigentis industria sincera fide ad ipsius auctoris dignitatem reuocasset. Et Ptolomeum non modo ceteris hominibus. sed ipsi quoque Ptolomeo restituisset. Accedit mirifica imprimendi tales tabulas ratio. Cuius inuentoris laus nihil illorum laude inferior. Qui primi literarum imprimendarum artem pepere-runt in admirationem sui studiosissimum quemque facillime conuertere potest. Opus utrunque summa adhibita diligentia duo Astrologiæ peritissimi castigauerunt Hieronimus Mamfredus & Petrus bonus. Nec minus curiose correxerunt summa eruditione prediti Galleottus Martius & Colla montanus. Extremam emendationis manum imposuit philippus b[e]roaldus qui plinii Strabonis reliquorumque id genus scriptorum Geographiam cum Ptolomeo conferens. ut esset quam emendatissimus elaborauit.*’

The maps are (as Gamba justly observes) 26 in number. From the second, the reader is presented with the opposite fac-simile of SCOTLAND—in which a compliment seems to be paid it, for its ‘*sylvan honours*,’ that has not been repeated by many subsequent geographers. Beneath, will also be seen fac-similes of the *zigzag strokes*, forming the ocean, and of the *winds* (taken from other maps) noticed by Heineken and Gamba. All the charts in the present copy are coloured by an ancient hand; which is probably the case with most of the copies. The volume is in sound condition, and handsomely bound in red morocco. It was recently obtained from Paris, at the sale of the books of Firmin Didot, in 1810, n°. 843, for an exorbitant sum.

De Murr (who is decidedly of opinion that the date of this impression should be 1482) describes a fine vellum MS. of Ptolemy, of the xvth century, which is also noticed by Raidelius at p. 26, 33;—and in which the dedication is to Pope INNOCENT V— but erroneously. *Memorab. Bibl. Publ. Norimb.* pt. ii. p. 84.











392. PTOLEMÆUS. *Printed by Leonard Hol.*  
*Ulm.* 1482. Folio.

The reader is about to be made acquainted with one of the most magnificent and interesting volumes in this Collection. It has been briefly described by De Bure, but unaccountably omitted by La Serna Santander. Baur, *Bibl. Libror. Rarior.* vol. ii. p. 264, calls it 'a very rare edition,' upon the authority of Raidel (see note at p. 299 ante,) Engel and Schwarz; but the second authority (*Bibl. Selectiss.* p. 134,) gives merely a brief title of the volume. Braun, *Notit. Hist. Lit.* pt. ii. p. 96, is somewhat copious; and Laire, *Index. Libror.* vol. ii. p. 63-4, is brief but interesting. Both these latter authorities notice the extreme splendour of the edition, and do not fail particularly to describe the wood-cut, of which the ensuing is a fac-simile:

BEATISSIMO PATRI PAVLO SE  
CVNDO PONTIFICI MAXIMO.  
DONIS NICOLAUS GERMANVS





The preceding is the first object\* which strikes the reader, on commencing his perusal of this magnificent volume. The address, to which it is a prefix, concludes on the recto of the second leaf, sign. a 2, with a table of the contents of the first book. On the reverse commences the text of Ptolemy, according to the ensuing fac-simile; which probably presents us with the earliest representation of the author:



OSMOGRA  
phia designa-  
trix imitatio ē  
toti<sup>9</sup> cogniti or-  
bis cū his q̄ fe-  
re vnīuersaliter  
sibi iunguntur.  
A corographia

The work is printed in double columns, in the same elegant type as is

\* 'A cut of the monk Donis, offering his version to Pope Paul II, precedes the address of the former. This VERY COPY was the one which was brought to the reigning Pontiff—as appears from an ancient coeval hand writing, thus: "*ce livre a été fait pour donner a notre bon Pere.*" The coat of arms of Sixtus IV, stamped in gold, is upon the ancient and original binding—Paul II. having died before the execution of the press-work. Nothing more beautiful of its kind can be wished for.' LAIRE; *ibid.* De Murr gives us rather an interesting piece of information concerning the origin of this portrait:

'In illa se conspiciendum præbet Pontifex Maximus, throno insidens, in capite gestans diadema papale. Ante ejus genua prouolutus iacet Monachus, porrigens librum; quæ certe Nicolaum Donis, monachum ordinis Benedictinorum, dedicantem et offerentem Pontifici Maximo librum, a se emendatum, indicare mihi uidentur. Ex mea igitur sententia Nicolaus Donis nonnulla in uersione Iacobi Angeli correxerit, quod instituta exemplarium collatio docebit: deinde tabulas geographicas, quas iam Agathodæmon ex mente Ptolemæi delineauit, expressis nominibus urbium et locorum latinis, conuertit, emendauit, et Estensi Ferrariæ Principi obtulit; in quibus tamen, ut ipse fatetur, "nulla in re a Ptolemæi intentione, licet a pictura, discessit." Ex hoc Auctoris autographo, Florentiæ adseruato, et nitidissime scripto, cum ars graphica in solis fere Monasteriis fuerit exculta, plura fuere descripta exempla; quorum unum peruenit ad manus LEONARDI HOL, ciuis et typographi Vlmensis, qui istud, una cum tabulis ligno incisis, typis imprimi curauit.' *Memorabil. Bibl. Publ. Norimb.* pt. ii. p. 86-8. De Murr's note at p. 86 is also well worth consulting.



given in the preceding fac-simile; and to each chapter is prefixed a rich blooming capital, like one of the following:



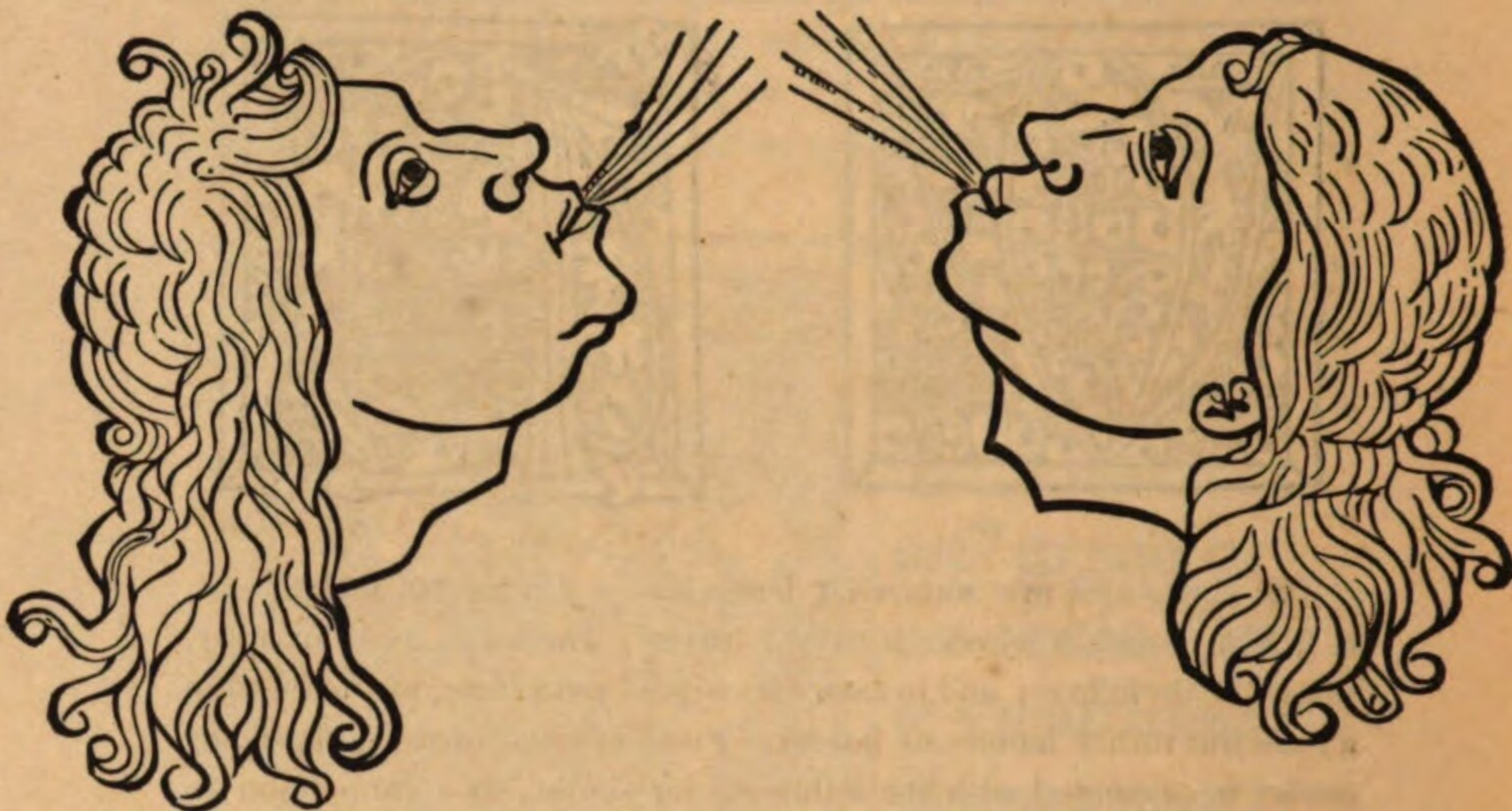
The signatures are somewhat irregular: a having 10, and b, c, d, e, f, and g, each 8 leaves: h has 11 leaves. The maps, 32 in number, immediately follow; and to each map is prefixed a table, printed within a rude but rather handsome border. From the first of these maps, the reader is presented with the following fac-simile; as a companion to that which is given in the description of the previous impression. It represents only half, or the upper part, of the country described:



From the bottom corners of the *sixth map*, he is presented with another companion to nearly similar objects, given in the copper plate



opposite p. 300 ante. The first of these Winds, to the left, is called AFRICVS. VEL. LIBS :—the second, ' WLTVRNVS.\* EVRVS.†



On the reverse of the last map we have the following imprint, at the end of a table, followed by a memorandum concerning the zodiac :

CLAVDII PTOLOMEI VIRI A  
LEXANDRINI COSMOGRAPHIE  
OCTAVVS ET VLTIMVS LIBER  
EXPLICIT

OPVS DONNI NICOLAI GERMA  
NI SECVNDVM PTOLOMEVM  
FINIT.

ANNO MCCCCLXXXII. AVGV

\* Sic.

† These seem to indicate *wood-cutting* as the means of operation to produce the originals—and as it is, in fact, put in force to produce the *present* (above) effect—but how such a large and intricate map, measuring nearly 21 inches in length, by 16 inches in width or breadth, and covered with a profusion of characters, could have been executed upon one block of wood, (for there seems no interruption whatever) may be somewhat difficult to account for. Yet the indentation is hardly deep and sharp enough for the result of an operation by means of *metal*.



STI VERO KALENDAS. XVII.  
IMPRSSVM \* VLME PER INGENI  
OSVM VIRVM LEONARDVM  
HOL PREFATI OPPIDI CIVIS..

To add to the pleasure derived from the possession of this fine copy, it remains only to observe, that it is printed UPON VELLUM, in a style of uncommon beauty, and with equally unusual success. A similar copy was in the Gaignat Collection, and there is another similar one in the British Museum. The present copy is handsomely bound in red morocco.

393. QUINTILIANUS. INSTITUTIONES. *Printed at  
Rome. 1470. Folio.*

EDITIO PRINCEPS. This rare and magnificent volume is of great importance to the library of the classical collector. In a bibliographical point of view, it is essentially necessary; as it has given rise to considerable controversy among the ablest and most accurate writers. The question to be determined concerning it, is, whether ULRIC HAN, or PHILIP DE LIGNAMINE, be the printer of it? In favour of the supposition that the former executed it, we have the united authorities of Orlandi, Maittaire, Quirini, Meerman, De Bure, Ernesti, and Laire. In favour of the supposition that P. de Lignamine was the printer, there stands the solitary but powerful testimony of Audiffredi; a testimony, which Brunet might have examined before he attributed the impression to the press of Ulric Han.

The points at issue may be compressed within a reasonable compass. Cardinal CAMPANUS was the editor of the work; and Ulric Han is supposed to have printed whatever had received the editorial inspection of the Cardinal, and was published at Rome, during his residence within the city. The same printer is reported to have even teased the Cardinal† by his repeated suggestions of improvement of the text;

\* Sic.

† 'Vnde cum Vuldricus quidam Gallicus tunc qui formas in Urbem librarías nuper intulisset interquiescere illum assiduis emendationibus non permetteret. Remque litterariam ex magnis difficultatibus inopiaque ad ingentem hubertatem gloriosissimo illo & diuino opificio euocaret in illum locatus carmen hoc edidit?' *Fernus, Vit. Campani: Romæ, 1495: fol. 13. rect.* prefixed to the works of Campanus of the same date. See the poetical colophon, here alluded to, at p. 111 ante.



and that, in consequence, Campanus wrote the poetical colophon which Ulric Han usually subjoined to his publications. This seems to be the principal evidence in favour of Ulric Han. In support of the conclusion of Audiffredi, there is much that may induce the reader to acquiesce in his reasoning, and therefore to assign this edition to the press of Lignamine. First, although Campanus did certainly superintend the publications of Ulric Han, he did not therefore devote himself *exclusively* to that vain but ingenious printer. The words of the Cardinal's first biographer (which Audiffredi might have quoted with advantage) are these — 'nemo in tota impressorum Hesperia ea tempestate opus imprimendum suscipere uelle uidebatur cui illius commendationis epistola non præluxisset,' *Vit. Campani*. (fol. 13). 1495. Hence we may conclude, that *other* printers, besides Ulric Han, were in the habit of applying to Campanus; and that the Cardinal himself was equally in the habit of gratifying their wishes. 'Why therefore (as Audiffredi suggests) might not Campanus have assisted a respectable and well bred printer, like P. de Lignamine, as well as an impertinent and obtrusive one, as U. Han appears to have been? And if U. Han printed this edition, why did he not subjoin, *as usual*, his poetical colophon?

Secondly. There is *no* book printed with types similar to the present in which the name of U. Han appears—but there *are* works (viz. Suetonius, Leonis Sermones, Ambrosius de Officiis, Laurentius Valla, Sixtus IV. De Sanguine Christi. Campharus, de Immortalitate Animæ, and the Pongie Lingua of Cavalcha, executed in *this* character; and in the *two* latter of which, the name of P. de Lignamine is inserted as the printer. 'Which character (continues Audiffredi) I have seen in all this printer's books up to the year 1481,' &c. In the third and last place, the same learned bibliographer tells us, that, in the prefatory epistle of the Pongie Lingua—which epistle S. M. de Blasis first published entire in the 1xth vol. of the *Opuscoli di Autori Siciliani*—all the foregoing works are noticed by the printer *to have been executed by him*; and he says, therein, that he has been *two years* resident at Rome. If so, P. DE LIGNAMINE executed this edition of Quintilian. Let the reader consult the *Edit. Rom.* p. 46-7; but especially from p. 111, to to p. 117. We now return to the volume before us.

On the recto of the first leaf, here not inelegantly illuminated, we read as follows, without any prefix:



Flagitasti quotidiano conuitio ut libros quos ad  
Marcellum meū de institutione oratoria scripseram :  
iam emittere inciperem. Nam ipse eos nondum opinabar  
satis maturuisse : quibus componendis ut scis paulo plusq̃  
&c. &c. &c.

There are 28 lines below : a full page has 35 lines. The books and chapters have no prefixes, and the impression is without numerals, catchwords, and signatures. On the recto of the 277th leaf, we read the imprint thus—the three latter lines being fac-similes of the original :

Marci Fabii Quintiliani institutionum oratoriarum ad  
Victorium Marcellum liber. xii. et ultimus explicit.

Absolutus Romę in uia pape prope sanctum Marcum.  
Anno salutis . M . CCCC . Lxx . die uero tertia mensis  
Augusti . Paulo Veneto papa . ii . florente . anno eius . vi .

The reverse is blank. Then ensues the epistolary address of Campanus to Cardinal Piccolomini ;\* terminating on the top of the recto of the second leaf. Beneath begins the index, with this prefix :

Sequuntur Rubricę totius operis per ordinem.

occupying, in the whole, 5 pages—and closing the volume on the recto of the 281st and last leaf. This supplemental part contains, as De Bure justly observes, 4 leaves ; but Fossi describes it more properly as the introductory part. *Bibl. Magliabech.* vol. ii. col. 432.

The reader is, in the last place, presented with a fac-simile of the Greek type in this impression ; of which particular mention has been made in the *Introd. to the Classics*, vol. ii. p. 183-4. It is taken from the recto of fol. 78.

ΕΝΔΟΖΟΝ ΑΔΟΖΟΝ ΑΜΦΙΔΟΖΟΝ ΠΑ  
ΡΑΔΟΖΟΝ ΠΑΡΑΚΟΛΟΥΘΙΤΟΝ.

\* This may be seen in the *Bibl. Smith.* App. p. LXXXI.



Consult the *Bibl. Crevenn.* vol. iii. n°. 3231; *Bibl. Paris.* n°. 168; *Cat. de Gaignat*, vol. i. p. 391; *Cat. de la Valliere*, vol. ii. n°. 2333; *Bibl. Harleian*, vol. i. n°. 5292; and *Bibliogr. Instruct.* vol. iii. n°. 2446. The present magnificent copy, bound in red morocco, was formerly in the Valliere collection; and was purchased by Count Reviczky for 750 livres.

394. QUINTILIANUS. INSTITUTIONES. *Printed by Sweynheym and Pannartz. Rome. 1470.*

EDITIO SECUNDA. This is the impression which principally induced Maittaire to write his '*Dissertatio de Antiquis Quintiliani Editionibus*'—subjoined to the first edition of the *Annal. Typog.* A. D. 1719, and containing 32 pages. Burman, on the authority of La Caille's wretched work, entitled *Histoire de L'Imprimerie*, 1689, 4to. had given precedence to a supposed earlier edition of 1468, executed by Ulric Han; and had observed upon the silence or ignorance of Maittaire respecting it. This called forth the dissertation abovementioned, from Maittaire; in the commencement of which the author pays an unnecessary compliment to La Caille, whose opinion he was obliged to combat, and with success. The preface of the Bishop of Aleria, in the present edition, is incontestably decisive of an anterior impression:—'propterea quòd ab homine ordinis nostri excellenti ANTE TRADITUS ERAT [Quintilianus] alteri talium opificum officinæ IMPRIMENDUS, cuius etiam Epistolam in volumine nostro transtulimus.' See also the pertinent observations of Freytag, in his *Adpar. Litterar.* vol. iii. p. 70, 71. But we may now introduce the volume itself to the reader's attention.

On the recto of the first leaf is the editorial epistle of the Bishop of Aleria, to Pope Paul II.: dated thus—Anno dominici natalis M.CCCCLXX. Pont. uero tui Anno Septimo.\* This is immediately succeeded by the epistle of Campanus, as in the preceding impression, which is followed by a register, or index (as before,) of the heads of the several chapters in each book. This index ends on the recto of the 4th leaf. The reverse of the leaf is blank. On the recto of the 5th leaf, (elegantly illuminated) we read the prefix to Quintilian's proeme, thus:

\* This epistle is inserted entire, with much other valuable matter relating to the above impression of Quintilian, in Quirini: *De Optimor. Scriptor. Edit.* p. 185, &c. and, as Audifredi observes, in Capperonier's edition of the *Institutions*, 1725. p. xxxi.



M. Fabius Quintilianus Victorio Marcello Salutem.

Beginning 'Efflagitasti,' &c. and having 33 lines beneath. The pro-  
heme begins thus :

M. Fabii. Quintiliani Institutionū oratoriarū ad  
Victorium Marcellum. Liber primus Prefatio.

Ost impetratam studiis meis quietē : quam per  
uiginti annos erudiēdis iuuenibus impenderā :  
cum a me quidam familiariter postularent : ut  
aliquid de ratione dicēdi componerē : diu sum  
&c. &c. &c.

A full page has 38 lines ; and the volume contains, according to the  
pencil-numerals of this copy, 238 leaves. On the reverse of the last  
leaf, we read the six colophonic verses as at p. 113 ante, with the two  
following subjoined :

Petrus cum fratre Francisco maximus ambo  
Huic operi aptatam contribuere domum.

This edition is of rare occurrence : consult the various authorities  
noticed in the *Introd. to the Classics*, vol. ii. p. 184. The present may  
be numbered among the finest copies of it in existence. It is bound  
in blue morocco.

395. QUINTILIANUS. INSTITUTIONES. *Printed*  
*by Ienson. Venice. 1471. Folio.*

Of less rarity, and probably of less intrinsic value, than either of the  
preceding impressions—but much superior in typographical elegance,  
is the edition now under description. Leonicens, the editor of it, does  
not inform us what authorities he followed in its compilation ; and  
although incorrect, it has some peculiar and good readings which have  
been neglected by subsequent editors. Such is the opinion of Ernesti,  
in the *Fabric. Bibl. Lat.* vol. ii. p. 267. Spalding, the recent editor of  
the *Institutions*, seems to assent to Ernesti ; *Edit.* 1798, pref. p. LV.  
The collector will therefore see the necessity of securing this beautiful  
production of the early Venetian press.



On the reverse of the first leaf commences the address of Omnibonus Leonicensis: in which is the following testimony relating to the skill of the printer:—although Jenson is loosely, and incorrectly called ‘the inventor of the art.’—(This testimony has escaped even Sardini.)

‘Accedebāt iustæ preces magistri NICOLAI IENSON GALLICI alterius (ut uere dicā) Dædali: qui librariæ artis mirabilis inuentor: non ut scribantur calamo libri: sed ueluti gēma imprimantur: ac prope sigillo primus omnium ingeniose mōstrauit. Vt huic uiro q̄ de re litteraria tam bene meruerit: nemo sit qui non fauere sūmopere debeat. Idcirco nō difficulter impetrauit: ut nō hoc solum opus: uerum etiā utranque Ciceronis artē corrigerem.’ &c.

On the recto of the following leaf the matter continues as in the two previous impressions; but the detached heads are blended together, and the word ‘proemium’ only is prefixed to the passage which has been last extracted from the edition of Sweynheym and Pannartz. There are no printed Greek passages, as in the Tortellius of the same date; and as Maittaire and Fossi observe, there is an omission of an entire line in the first page of the 6th chapter of the 6th book. Like the previous editions, it is without signatures, numerals, and catch-words. A full page has 39 lines; and the mode of setting up of the page is in a broader and fuller form than is usual in Jenson’s publications. On the reverse of the 209th leaf, after 21 lines of text, and 2 of subscription, we read this pompous colophon:

QVINTILIANVM ELOQVENTIAE FONTEM AB ERVDI-  
TISSIMO OMNIBONO LEONICENO EMENDATVM. M.  
NICOLAVS IENSON GALLICVS VIVENTIBVS POSTE-  
RISQVE MIRO IMPRESSIT ARTIFICIO.

ANNIS. M.CCCCLXXI. MENSE MAII DIE. XXI.

DEO GRATIAS.

A blank leaf ensues. Then a table of the chapters, 2 pages and a half, or 2 leaves; reverse of the last leaf blank. The titles to the chapters, in the body of the work, are uniformly printed in small or lower-case letter. De Bure notices the VELLUM COPIES of this beautiful volume which were in the Royal and Gaignat Collections; the latter was after-



wards in the Valliere, and is now in the M'Carthy Library. The Harleian, Askew, Crevenna, and Pinelli Collections, each contained a copy upon paper; but probably not of greater beauty and dimensions than is the one here described. Many of the fore edges are rough. It is bound in red morocco.

396. QUINTILIANUS. INSTITUTIONES. *Printed by Zarotus. Milan. 1476. Folio.*

Saxius and Fossi have correctly described this edition. The former notices the *lacunæ* for the insertion of the Greek passages, and the latter praises 'the round and elegant type' with which it is executed. *Hist. Lit. Typog. Mediol.* p. DLXIV. note n; *Bibl. Magliabech.* vol. ii. col. 433. A brief description may suffice. On the recto of a i, it is thus:

M. FABIVS QVINTILIANVS VICTORIO MARCELLO. S.

FFLAGITASTI quotidiano conuicio ut libros  
quos ad Marcellum meum de institutione orato  
ria scripseram: iam emittere inciperem. Nam ipse  
&c. &c. &c.

The prohome, as usual, is below. A full page has 41 lines. The signatures run from a to z, inclusively, in eights: then & and 3, each in eight: afterwards R with six leaves. On the recto of R vj, is the imprint, thus:

Quintiliani Institutiones Oratorias Diligenter Emendatas:  
Antonius Zarothus Parmensis Mediolani Sollerter Impressit  
Anno a natali christiano. 1476. 5. idus Iunias Auspice  
Christo.

According to the pen-marked numerals of the present copy, there are 206 leaves. A very fair copy in red morocco.



397. QUINTILIANUS. INSTITUTIONES. *Without Name of Printer, Place, or Date.* Folio.

Crevenna, in his own catalogue of his library, edit. 1775, vol. iii. p. 56, had erroneously conceived, that this noble impression was executed with the worn types of Jenson, either by that artist himself, or by his heirs. The compiler of the subsequent catalogue, 1789, vol. iii. p. 53-4, has judiciously omitted this absurd conjecture; supposing, more rationally, that the edition was printed according to the text of the Venetian one of 1471. The insertion of the Letter of Leonicensus, omitting the passage in which Jenson is described as the first printer, is, as this latter authority observes, corroborative of such conclusion. Seemiller is copious and satisfactory; drawing the same inference—'it seems to me (says he) probable enough, that, not long after the publication of Jenson's edition, some Venetian printer reprinted it, supplying the Greek passages.' The introduction of Leonicensus's letter (with the omission of the passage just noticed,) strengthens this inference. But (concludes Seemiller) I do not make any positive assertion, as I have not collated the respective impressions.' *Incunab. Typog. fasc. i. p. 175-6.* Fossi might have availed himself of this authority, in the *Bibl. Magliabech.* vol. ii. col. 431. In the *Bibl. Crevenn.* edit. 1789, the date of 'about 1476' is assigned to the impression. We will now briefly, but correctly, describe it.

On the reverse of the first leaf the table begins, and ends on the reverse of the second. Then a leaf with the recto blank: on the reverse of this 3rd leaf, is the Epistle of Leonicensus, as above described. On the following leaf, a ii, the text of the author commences. A full page has 39 lines. The signatures run from a to z, &, inclusively, in eights: then, A six, B eight, and C six. D has only 3 leaves; on the reverse of the 3rd of which, we read the subscription, thus:

M FABII QVINTILIANI ORATORIARVM INSTI  
TVTIONVM LIBRI DVODECIMI ET VLTIMI FINIS.

Seemiller not inaptly describes the character as 'rotundum, idque plane nitidissimum, ut æque nitidissimum in nullo libro hactenus descripto me reperisse putem.' This is just praise; for a more readable and pleasant character—between that of Jenson and the larger type of P. de Lignamine—is rarely seen in the productions of an ancient



printer. If the first two leaves of the present copy (which are clumsily mended) be excepted, it may be fairly said that a larger or a finer copy of it will with difficulty be found. The edges are uncut. In red morocco: Harleian binding.

398. QUINTILIANUS. DECLAMATIONES TRES.  
*Printed by Schurener. Rome. 1475. Folio.*

EDITIO PRINCEPS. This is an impression of the utmost rarity. It is briefly described by Audiffredi, *Edit. Rom.* p. 175-6, but it appears to have escaped Maittaire, Burman, De Bure, Ernesti, Fossi, Laire, and La Serna Santander. I question whether Panzer or Brunet ever saw a copy of it; although it is summarily noticed by each of them.\* The THREE DECLAMATIONS contained in it (as the bottom of the first page indicates) are, the GLADIATOR, SEPULCHRUM INCANTATUM, and GEMINI LANGUENTES. On the reverse of the first leaf we read as follows:

Domitii Calderini Veronensis Secretarii Apl'ici.  
 Ad Anellum Archamonum Equitem Neapolitanum  
 Iureq; Consultum prestantissimum a Rege Neap.  
 Legatum ad Pont. Max.

Domitius Anello Sal't. Ex toto uoluēe declamationū  
 Fabii Quintiliani: quas tua uoluntate et auctoritate  
 permotus proxima estate recognoui: hę tres tumultuariis  
 operis editę fuerunt: ne quom eas hoc anno profitebor: ab auditoribus desyderētur nřis. Interea  
 imprimuntur alię omēs accuratissime multum ut qdem  
 spero: &c.

On the recto of the ensuing leaf, it begins thus:

Incipit Gladiator  
 Casus uel Accidens.

Bdicare et recusare liceat pauperis et diuitis

\* The Chevalier d'Elci, in one of his letters to the late Count Reviczky, admits that it is  
 'un des livres des plus rares, et plus difficiles à trouver.'



inimicorū filii Iuuenes amici erāt: filius diuitis  
 Cum in piratas incidisset scripsit patri de re-  
 demptione. Illo morante profectus pauperis filius. cū  
 apud amicum piratas non inuenisset quia laniste ueni-  
 erat :

&c. &c. &c.

A full page has 35 lines; and the volume contains only 24 leaves.  
 On the reverse of the last leaf is this colophon :

Hę Tres Declamationes Quintiliani Impresse sunt  
 Rome per Magistrum Iohannem Schurener de  
 Bopardia. Domitius Calderinus Veroneñ emen-  
 dauit. Easq; publice professus est Anno Iubilei et  
 a Natiuitate domini M CCCCLXXV. Die uero  
 Lune penultima Mensis Octobris. Sedente Sixto  
 Papa Quarto. Anno euis Quinto.

The present is rather a fine copy of this barbarously printed, but most  
 estimable, volume. It is bound in blue morocco.

399. QUINTILIANUS. DECLAMATIONES. *Printed*  
*by Lucas Venetus. Venice. 1481. Folio.*

EDITIO PRINCEPS of XIX Declamations. Neither the present nor  
 the ensuing impression of the Declamations of Quintilian is considered  
 to be rare, or particularly valuable, by De Bure, vol. iii. p. 183; but  
 both will be desirable to the collector, (especially if he have such copies  
 of them as are the present) from the extreme beauty of their typogra-  
 phical execution. On the recto of the first leaf we read the address of  
 Iacobus Grasolarius to Christoforus de Priolis: towards the conclusion  
 of which, on the reverse of the leaf, it is as follows :

‘ Id cum nostra  
 cura & diligentia imprimendum esset; quoniam multa eru-  
 ditione & acri iuditio opus erat: quod ex tenuitate doctri-  
 ne sentio q̄ in me sit exiguum: pro suscepti muneris offitio



antiq̃s exemplaribus inspectis sollicitoque studio perlectis :  
ne quid ulla ex parte mendosū esset Georgio alexandrino  
uiro doctissimo præceptorī optimo & fidelissimo corrigē-  
dum remisimus : qui (ut omnia accurate inspicit) solita di-  
ligentia recognouit. Prodeat igitur in lucem Quintilia-  
nus : &c.

On the recto of the opposite leaf, after a brief argument, commences  
the first declamation, with this prefix :

**Pro cæco contra nouercam.**

Signature a has nine leaves : b, eight : c to t are in sixes ; and t has  
nine leaves. On the recto of t ix, the imprint is thus :

Quintiliani Summi Rhetoris & eloquētissimi declamati-  
ones exactissime recognitas Lucas Venetus Dominici. F.  
ingeniosus artifex diligenter impressit Venetiis anno salu-  
tis. M . CCCC . LXXXI . IIII. nonas augusti

A full page has 35 lines. The register is on the reverse of the last  
leaf. The typographical execution of this volume is extremely elegant,  
and the paper of a mellow, pleasing tint. The present is a large and  
beautiful copy, in russia binding.

**400. QUINTILIANUS. DECLAMATIONES. Printed  
by Lucas Venetus. Venice. 1482. Folio.**

This is a reprint of the preceding impression ; \* the page being set  
up in a wider form, and a full page containing 38 lines. The imprint  
is on the recto of the 87th and last leaf, thus :

\* It is rather singular that a shrewd bibliographer, like the Chevalier d'Elci, should at  
first have supposed that these editions, by Lucas Venetus, were printed, with *different* types.  
He afterwards retracted this opinion ; but when he says (in one of his letters to Count  
Reviczky) that the edition of 1482 is ' altogether different ' from its precursor of 1481, he  
must be supposed to allude only to typographical arrangement. As far as I can discover,  
the *text* in each is precisely the same.



Quintiliani Sūmi Rhetoris & eloquentissimi declamatōes ex-  
actissime recognitas Lucas Venetus Dominici. F. ingeniosus  
artifex itē diligenter ipressit Venetiis anno salutis. M.  
CCCC.LXXXII. Nonis iuniis.

From the register, beneath, we learn that the signatures, from b to o, inclusively, are in sixes: a having nine leaves. This is a magnificent copy, both in size and condition, of an edition executed in all the luxury of ancient printing. In red-morocco binding.

401. QUINTILIANUS. DECLAMATIONES CXXXVII.  
*Printed by Angelus Ugoletus. Parma. 1494.*  
Folio.

This edition is of some importance to the collector of early classics; since it is THE FIRST which contains CXXXVII, out of the 388 '*Declamationes Breviores*,' \* supposed to have been written by Quintilian. Orlandi and Maittaire are certainly 'in a gross mistake' in supposing that the previous impressions contained a like number of these Declamations. Consult Affo's valuable notice of this edition, in his *Tipografia Parmense*, p. cii, ciii. On the recto of the first leaf, in the middle, is the title, printed in capital letters. On the reverse is the address of Thadæus Vgoletus 'Georgio Anselmo Nepoti;' which is rather an interesting one—concluding with a notice of the errors of former impressions—'Correximus etiam nonnulla librariorum uitia: temporum nequaquam: multa intacta omisimus: ne forte magis deprauaremus. Addidimus declamationum indicem: ut curiosus lector exoptatas facilius inueniat.' An index of one leaf follows: then, on sign. a, begins the first declamation, entitled 'Ex Declamatione cc.lii. The signatures, a to h, are in eights: h to o, in sixes: o, four. On the recto of o iiij, is the following colophon:

M. Fabi Quintiliani Declamatoris: Declamatio-  
nes. CXXXVI. Parme finiūt per Angelum  
Vgoletum Parmensem: Olympiade quingen-  
tesima sexagesima octaua. qui est annus a salu-  
te christiana. M.cccc.xciii. quinto non. Iul. Re

\* The number is generally supposed to be 136; but there are 137, as counted over. It will be necessary to add, that some of these Declamations are most irregularly numbered.



gnante Illustrissimo Ioāne Galeaz Mediolani  
Duce Sexto: & Inclyto Ludouico Patruo Gu  
bernante.

On the right hand side of this colophon, is the device of the printer, Andreas Ugoletus; according to the fac-simile of it in the third volume of this work, Art. 'PINDARUS THEBANUS.' The register, beneath, shews the order of the signatures. The present is a fine copy, with many rough fore edges, in red morocco binding; but an ancient possessor of it has given too many proofs of his grammatical knowledge by a profusion of ms. corrigenda.

402. QUINTUS CURTIUS. *Printed by Laver.*  
*Without Date. Folio.*

EDITIO PRINCEPS. As the present and subsequent impressions are each without dates, the exact chronological precedence of either cannot perhaps be satisfactorily ascertained; but, for reasons assigned by De Bure in vol. v. p. 512,—and as Brunet commences his list of the early editions of this author with the present one,—I assign to it the place which it here occupies; being of opinion that it is chronologically anterior to the ensuing one. On the recto of the first leaf, without any prefix, the text of the historian commences thus:

NTER hec Alexander ad conducen/  
dum ex Pelopōnesso militem Cleandro cū  
pecunia misso Lytie pamphiliisq; rebus cō  
positis ad urbem Celenas exercitum admo/  
uit. Media illa tēpestare menia iterfluebat  
Marsus amnis fabulosis grecoꝝ carmībus  
&c. &c. &c.

This first page has 30 lines, but a full page contains 32 lines. The impression comprehends 149 leaves. On the reverse of the 149th and last leaf, we read the conclusion of the text, and the imprint, as follow:

Ceterum corpus eius a Ptolomeo cui E/  
gypto cesserat Memphim. Et inde paucis pꝑ annis



Alexandriam translatum est. Omnisq; memorie & nomini honos habetur.

Finis gestorum Alexandri magni que. Q. Curtius Rufus uir Romanus litteris mādauit. Et Pōponi<sup>9</sup> nŕo tēpore correxit. Ac Georgius Lauer impressit.

Audiffredi, *Edit. Rom.* p. 387, is unusually brief, but correct. Rossi, p. 66, as referred to by Panzer, vol. ii. p. 525, assigns the date of 1470 to the impression. A magnificent copy of this rare and estimable impression was sold at the Crevenna sale for 380 florins; but a finer copy of it than the present one will with difficulty be found. It forms a worthy companion to the Eutropius of 1471, by the same printer. See p. 27 ante. In blue morocco binding.

403. QUINTUS CURTIUS. *Printed by Vindelin de Spira. Without Date. Folio.*

EDITIO SECUNDA. De Bure has probably bestowed more pains than were necessary in arguing against the existence of a supposed impression of Vindelin de Spira, with the date subjoined; *Bibliogr. Instruct.* vol. v. p. 509-11. One of the reasons assigned by him for the present edition being subsequent to the one printed by Laver, is, that, prefixed to the poetical address of the reader to the printer, by way of colophon, are the words 'reddit in lucem:' meaning, says De Bure, 'mettre de nouveau sous presse, ou remettre au jour;'—and as Laver is supposed to have printed in the Eusebian monastery, at Rome, in 1470, (see vol. i, p. 194-6) De Bure thought that this was a reprint of the one just described. But may we not conjecture, that the expression 'reddit in lucem' might have alluded to the *first printing* of the author? as, when in a state of ms., the historian was, comparatively, in darkness, or little known? The reader shall determine for himself. On the recto of the first leaf, and, like the preceding impression, without prefix, the text begins as follows:

NTER hęc Alexander ad cōducēdū  
ex peloponeso militem Cleādro cum pe  
cunia misso: lytie pamphilięq; rebus cō,



positis : ad urbē celenas exercitū admo-  
uit. Media illa tempestate moenia inter  
&c. &c. &c.

There is great elegance in the setting up of the page; and a full one contains 32 lines. On the reverse of the 153rd and last leaf, the colophon is thus :

Loquitur lector ad Vindelinum Spirensem  
Artificem qui. Q. C. reddit in lucem

Vindeline meo prius hic redditurus in auras  
Spiritus & corpus linquet inane meum.  
Q' tua nobilitas uirtus : atq; inclita fama :  
Pectore labatur candide amice meo

The reader may consult numerous authorities referred to in the *Introd. to the Classics*, vol. ii. p. 191. The present is a fine and sound copy, and was purchased by Count Reviczky at the La Valliere sale for 620 livres. It is in old red morocco binding.

404. QUINTUS CURTIUS. *Printed by Zarotus*  
*Milan. 1481. Folio.*

Considering the editions of the alleged dates of 1474 and 1480, to be supposititious, (to which latter the name of Zarotus is given as the printer) I venture to call the present one the THIRD edition; and to add, that the subsequent impressions of this author, in the XVth century, are held in little estimation. Q. Curtius seems, indeed, to have been no favourite with our early scholars and printers. On the recto of the first leaf, we read as follows :

Q. CVRTII DE REBVS GESTIS ALEXANDRI MA-  
GNI REGIS MACEDONVM LIBER TERTIVS.

INTER Hæc Alexander ad conducendum ex  
peloponneso militem Cleandro cum pecunia  
misso : lyciæ pamphiliæq; rebus compositis :  
&c. &c. &c.



A full page has 34 lines. The number of leaves may be gathered from the order of the signatures, which is thus : a to p are in eights, a i being a blank leaf : q has 4 leaves ; on the reverse of the 4th of which, we have the following colophon :

Hos nouem. Q. Curtii libros de rebus gestis Alexā dri Magni  
Regis Macedonū quanaccuratissime recognitos impres  
sit Mediolani Antonius Zarotus opa & impendio  
Iohannis legnani. Anno domini. M. CCCC  
LXXXI. die. xxvi. Martii. .

Whoever reads the particular manner in which Saxius describes this edition, and the confession of his having seen two copies of it, will admit that, from his comparatively superficial description of the supposed impression of 1480, De Bure was justified in doubting of the existence of the latter. Brunet has certainly not observed his usual accuracy and order, in making his account of the edition of 1481, very subordinate to that of the fictitious impression of 1480. *Hist. Lit. Typog. Mediol.* p. DLXXIII. note k ; p. DLXXV. note z : *Bibliogr. Instruct.* vol. v. p. 514 ; *Manuel du Libraire*, vol. i. p. 313. The present is an indifferent copy ; in blue morocco binding.

405. RUFUS SEXTUS. *Printed by Ruesinger.*  
*Without Date. Quarto.*

This is probably the FIRST EDITION of the author. Laire calls it 'tentamen typographicum rude et informe ;' and supposes it to have been published in 1470. *Index Libror.* vol. i. p. 189. It is briefly described in the *Bibl. Pinell.* vol. ii. p. 59, n°. 2650 : and some reference has been made to it in the preceding volume (p. 269,) of this work. We may be brief in our description. On the recto of the first leaf, the text begins thus :

b REDEM : FIERI : Claementia  
tua libellum praecepit : parebo li  
bens praeceptis. Quippe quom de  
&c. &c. &c.

A full page, without intervention of spaces, has 33 lines. The impres-



sion contains only 12 leaves. On the recto of the 12th and last, we read as follows:

Sexti Ruffi : Viri Cousularis\* Valentiano

Augusto de historia : Ro : Libellus finit :

SIXTVS.

RVESINGER.

The present is a desirable copy, in green morocco binding.

406. RUFUS SEXTUS. *Without Name of Printer, Place, or Date.* Quarto.

Although this edition be printed in the same characters with which the Aurelius Victor (described at p. 269 of the preceding volume,) is executed, and although, in each work, the type resembles that with which Sachsel and Golsch printed the Ammianus, and Sabinus in Juvenalem, of the date of 1474, yet I apprehend the present edition to be different from either of those described by Audiffredi at p. 387 of the *Edit. Rom.* On the recto of the first leaf commences the address of 'ANGELVS. Tiphernas amplissimo dño Baptiste d' Vrsinis;' concluding thus:

cōsultu bñ existimabo. Tu uale & me ama.

On the reverse, at top, are the words ANGELVS TIPHERNAS. A table ensues, on the recto of the second leaf: at bottom of which we read as follows:

SEXTI RVFI uiri Consularis Valenti  
ano Augusto de histora Ro. libellus Incipit

Then succeeds, on the reverse, the text as in the extract from the preceding impression. On the recto of the 15th and last leaf, we read this imprint or subscription:

Sexti Ruffi. Viri Consularis Valentiano  
Augusto de Historia Ro. Libell⁹ Finit :

The reverse is blank. A ms. date of 1470 is gratuitously added in the present copy; which, although cropt, is a very fair one, and bound with great neatness and skill, in green morocco.

\* Sic.



407. RUFUS SEXTUS. (*Supposed to be Printed by Florentius de Argentina.*) *Without Date.*  
Quarto.

The learned Morelli, in his particular account of this elegantly executed impression, is of opinion that 'it may perhaps be the FIRST EDITION;' but such opinion appears to me to be rather questionable: especially as the date of 1472 is assigned to it, both by Morelli and Panzer, and the impression of Ruesinger is probably as early as 1470. Panzer refers to *Mittarelli*, col. 407; where, among several editions, the present one appears to be designated as executed 'characterē elegantissimo et unciali.' That Florentius de Argentina is the printer seems quite certain; since his name, with similar types, appears to the Oration of Romanus 'pro Brixiensibus ad Nicolaum Tronum Ducem Venetiarum,' printed in 1472, and to other Opuscula. There is, at first glance, a strong resemblance between these types and those of Adam de Ambergau; and most of the capital letters appear to be precisely similar. Morelli notices the silence of bibliographers concerning this rare edition. On the recto of the first leaf, we read as follows:

RVFFI . SEXTI VIRI . CONSVLA  
RIS . RERVVM . GESTARVM . P . R  
. V . AVGVSTO . LIBER . INCIPIT.!

REVEM fieri clemētia tu  
a præcepit: parebo libēs præ  
ceptis tuis quippe qum de  
&c. &c. &c.

A full page has 22 lines. On the reverse of the 20th and last leaf, we read the ensuing subscription:

Ruffi sexti uiri Consiliarius rerum  
gestarum. P.R.V. Augusto liber fi.

Item De ædificatione Venetiarum

.s. FINIS .s.

From the last line of this imprint, the reader may wish to be informed that the opusculum, there noticed, commences on the recto of the 13th



leaf, with a prefix in two lines of capital letters, immediately after the subscription denoting the conclusion of Rufus Sextus. It remains only to observe, that De Bure has wholly omitted the notice of this author; and that Brunet is rather lax and brief in his account of the rarer impressions of him. The present copy is bound in calf, with an edition of Donatus in Ovidium, (mentioned at p. 217 ante,) and another of Sedulius; for which vide post.

408. SALLUSTIUS. *Printed by Vindelin de Spira.*  
Venice. 1470. Quarto.

EDITIO PRINCEPS. Courtesy requires that we should assign to the present impression the place which it here occupies; but it is extremely doubtful whether the ensuing one, with the same date subjoined, be not at least of equal antiquity. This elegantly printed volume has been well described by De Bure; although in a manner not quite so particular as is the ensuing description of it. On the recto of the first leaf, we read the opening of the History of the *Conspiracy of Catiline*, (without any prefix) as follows:

M N I S H O M I N E S  
Qui sese studēt pręstare cęteris  
animalibus summa ope niti  
dec& ne uitā selentio\* transeāt.  
ueluti pecora: quę natura pna  
atq; uentri obedientia finxit.  
Sed nostra omnis uis: ī animo  
& corpore sita est. Animi imperio corporis seruitio  
magis utimur. Alterum nobis cum diis: alterū cū  
&c. &c. &c.

A full page has 30 lines. On the reverse of the 23d leaf, this History terminates with the following subscription:

SALVSTII LIBER FINIT PRL  
MVS. INCIPIT SECVN,  
DVS DE BELLO IV,  
GVRTINO.

\* Sic.



On the recto of the ensuing leaf, the History of the *Jugurthine War* commences thus;—without any prefix:

A L S O. Q V E R I T V R

De natura sua genus humanum

quod imbecilla atque eui brevis

&c. &c. &c.

As before, a full page has 30 lines. On the recto of the 47th leaf, from the commencement of this latter History, we read the subjoined colophon:

.E X P L I C I T. .M .C. C. C. C. L. X. X.

Q ui cupis ignotum Iugurthę noscere letum.

T arpeie rupis pulsus ad ima ruit.

Q uadringenta dedit formata uolumina crispi

N unc lector uenetis spirea uindelinus

E t calamo libros audes spectare notatos

A ere magis quando littera ducta nit&

The reverse is blank. The volume, in the whole, contains 70 leaves. In the subsequent year (1471) Vindelin de Spira put forth another edition of Sallust—at present wanting in this Collection; and from the poetical colophon of which, we learn that it is more correct than its precursor. In this second impression, there are the ‘Invectives of Sallust and Cicero’—as the ms. memoranda of the late Bishop of Ely inform me. The same respectable authority furnishes me with the following remark—‘Utramque recensenti visum est posteriorem non modo meliorem et correctam magis prodiisse, sed et novis lectionibus ex alio quodam Codice adauctam. Dolendum est Editiones Venetas hujus temporis tam raro epistolis præfixis ornari, unde posterı discant, quibus hominibus debeantur, et quales curæ in eas impensæ fuerint.’ The reader will find copies of this rare and desirable impression (of which we learn, from the colophon, that only 400 copies were printed) in the *Bibl. Harleian*, vol. iii. n°. 1087; *Bibl. Mead.* p. 219, n°. 1622; *Bibl. Askev.* n°. 2998, (Dr. Mead’s copy,) and *Bibl. Crevenn.* vol. iv. n°. 6207. See also Panzer, vol. iii. p. 64. The present is a sound and large copy, but the leaves have a brown or soiled appearance. It is in red morocco binding.



409. SALLUSTIUS. *Without Name of Printer or Place.* 1470. Quarto.

The late Count Reviczky and the late Bishop of Ely each supply me, from their ms. memoranda, with some materials for a description of this rare and estimable edition. The Bishop is more copious and critical than the Count; but they both quote the observation of Havercamp, that 'the impression is taken from an excellent MS.'—and they remark that the same distinguished editor of Sallust had considered it to be 'the most ancient edition extant.' How Panzer, vol. v. p. 392, could have failed to notice it, when copies had been in the Mead and Gaignat Collections, is rather extraordinary. See *Bibl. Mead.* p. 219, n°. 1621; and *Cat. de Gaignat*, vol. ii. n°. 2900. The Gaignat copy appears to have been afterwards in the Röver Collection: *Bibl. Röver.* vol. i. p. 55, n°. 243: 1806. 8vo. But Maittaire had before briefly described it; and De Bure, without having seen a copy of it, had referred to the description of Maittaire: *Annal. Typog.* vol. i. p. 289, note 2; *Bibliogr. Instruct.* vol. v. n°. 4861. La Serna Santander was also ignorant of its existence, (referring only to Maittaire and to the Gaignat Catalogue;) and Brunet had evidently never seen it, when he is pleased to say that 'the impression is attributed to the press of Vindelin de Spira.' Consult *Dict. Bibliogr. Choisi*, vol. iii. p. 327, n°. 1192; and *Manuel du Libraire*, vol. ii. p. 435. It remains to describe so scarce and valuable an impression, with care and particularity. On the recto of the first leaf, we read as follows:

. C. SALVSTII CRISPI DE CONIVRATIONE CATILINE. PROEMIVM.

Mnes homines q sese student prāre ceteris animalibus sūma ope niti decet. ne uitā silentio transeant ueluti pecora quę natura prona atq; uentri obedientia finxit. Sed omnis nostra uis in animo et corpore sita est  
&c. &c. &c.

This, and every full page, contains 34 lines. On the recto of the 19th leaf, the *Conspiracy of Catiline* ends nearly midway, with only the word



FINIS beneath. The reverse is blank. On the recto of the ensuing leaf, the *Jurgurthine War* commences thus—without any prefix :

ALSO QVERITVR DE NATVra  
sua genus humanum : q̄ imbecilla aetas atq; eui  
breuis forte potius q̄ uirtute regatur. Nam con  
&c. &c. &c.

This history contains 36 leaves ; ending on the reverse of the last, with the following subscription and date :

.LAVS . DEO.

.M. CCCC. LXX.

In regard to the printer of this edition, the Bishop says—‘Eundem sane characterem in nullo alio libro me vidisse memini.’ The same authority calls the type : ‘character romanus non inelegans ;’ and notices the singular diphthong æ—the circumflex, beneath the e, being inverted in the opposite direction from that as used by V. de Spira. The Bishop further remarks, that the Bipont editors conjecture this impression to have been superintended by Pomponius Lætus ; but Count Reviczky is quite decisive against this conclusion—‘Prima et indubitata Pomponii Læti editio est Romana 4to apud Eucharium Silber alias Franck 1490’—are the words of the latter ; and apparently with sufficient reason. That the volume was put forth at Rome, may be judged from the character of the type : yet Audiffredi has failed to notice it.

The intrinsic excellence of this impression must compensate for the present rather indifferent copy of it ; in red morocco binding.

410. SALLUSTIUS. *Printed by Gering, Crantz, and Friburger. Without Date. Quarto.*

This impression is assigned, with great appearance of truth, to the press of the above-mentioned printers ; and is, with equal probability, supposed to have been printed at Paris in the year 1470—as the poetical colophon or subscription, subjoined to it (and given below) expressly alludes to the war of Lewis XI. against Charles Duke of Burgundy, which took place at the same period. Dotteville, who is



remarkably minute and interesting concerning this edition, tells us that 'it must be remembered that this is the second book printed in France.\* But Chevillier is worth consulting, as is also De Bure; *Orig. de l'Imprim. de Paris.* p. 36, 44-5; *Bibliogr. Instruct.* vol. v. n<sup>o</sup>. 4862. They each mention a copy of it UPON VELLUM. We will be particular in our description of it. On the recto of the first leaf, the commencement is thus :

Caii Crispi Salustii, de Lucii  
Catilinæ coniuratione liber  
fœliciter incipit;

MNES homines qui sese studēt  
præstare cæteris animalibus, sūma  
ope niti decet! ne uitam silentio  
transigant, ueluti pecora! quæ natura prona atq;  
uentri obedientia finxit. Sed nostra omnis uis  
&c. &c. &c.

A full page contains 23 lines. On the recto of fol. 35, the *Conspiracy of Catiline* concludes, with the following subscription :

C. Crispi Salustii de coniuratione  
Catilinæ liber, fœliciter finit;

The reverse is blank; and an entire blank leaf ensues. On the recto of the ensuing leaf, the *Jugurthine War* commences, with this prefix :

Caii Crispi Salustii, de bello Iu-  
gurthæ contra populum Romanum  
liber, fœliciter incipit;

\* *Edit. Sallust. Lat. et Gall. Rouen, 1781, 8vo. fourth edition.* The reader will be pleased to remember that there was a subsequent Parisian edition of Sallust, printed about the year 1478 (but without date) by Gering alone, and of which Beroaldus is considered to have been the editor. This is particularly noticed by Dotteville; and seems to be the same as that which is described in *Laire's Index Libror.* vol. i. p. 180, no. 177: and the conclusion of De Bure's article, n<sup>o</sup>. 4862. This latter edition is fuller than the above one: containing, probably, the 'Invectives.'



This history contains 69 leaves. On the recto of the last leaf—being the 105th from the beginning of the volume—after the distich upon the death of Jugurtha, we read the verses alluded to at the commencement of our description; and which, for the reason before given, affix the year 1470 as the date of the publication.

N unc parat arma uirosq; sil' rex maximus orbis!  
 H ostibus antiquis exitium minitans.  
 N unc igitur bello studeas gens pariseorum!  
 C ui martis quondam gloria magna fuit.  
 E xemplo tibi sint nunc fortia facta uirorum!  
 Q uæ digne memorat Crispus in hoc opere.  
 A rmigerisq; tuis alemannos adnumeres! qui  
 H os pressere libros arma futura tibi;

Brunet is sufficiently particular. *Manuel du Libraire*, vol. ii. p. 435-6. The present is a fine sound copy, in blue morocco binding.

411. SALLUSTIUS. *Printed by Peter Cæsarís and John Stoll. Without Place or Date. Quarto.*

We have hitherto stood upon pretty firm ground in our chronological conclusions respecting the early editions of Sallust; but the present, and the two succeeding articles, seem to baffle that care and accuracy which are requisite in forming an exact opinion concerning the dates of their impressions. All that can be done, will be to come within certain degrees of probability. Nor can it be precisely determined which of these three numbers should have the precedence. The reader will not, therefore, exercise any great degree of critical severity, if he should disapprove of the present arrangement. We will first describe the edition under consideration. On the recto of the first leaf, we read as follows:

Caii Crispi Salustii, de Lucii  
 Catiline coniuratione liber  
 feliciter incipit;

MNIS homines qui sese student  
 prestare ceteris animalibus, summa



ope niti decet! ne uitam silentio tran-  
 sigant, ueluti pecora! que natura pro-  
 &c. &c. &c.

There are 16 lines below:—a full page has 24 lines. On the reverse of the 31st leaf, the history of the *Conspiracy of Catiline* concludes: beneath which, after 'Finit feliciter,' we read the following verses:

Se quisq̃ cupiat magnas res noscere gestas  
 Vnde uiris uirtus maior inesse solet.  
 Nunc opus hoc crispi terse pressum sibi querat!  
 Quo noua uis lucet artis, et ingenii.  
 Discet enim priscis que gloria, quāta potestas  
 Romulidis fuerit! dum probitate nitent.  
 Et contra (uitiis ipsa uirtute subacta)  
 Itur ut in facinus. et labat omne decus;

On the recto of the ensuing leaf, the History of the *Jugurthine War* commences:

Caii Crispi Salustii! de bello Ju-  
 gurthe contra populum romanum  
 liber, feliciter incipit;

Also querit̃ de natura sua genus hu-  
 manū! q̃ imbecilla, atq; eui breuis,  
 forte potius, q̃ uirtute regatur. Na;  
 contra reputando! neq; maius aliud  
 &c. &c. &c.

This part of the volume contains 61 leaves; concluding on the reverse of fol. 61. Beneath, we read a distich upon the death of Jurgurtha, followed by eight verses; of which eight, the two latter only appear deserving of quotation:

Abste percipit id preclara lutezia! que sic  
 Hos prope diuina perpolit arte libros;



On the recto of the ensuing leaf we read this prefix, followed by the matter to which it relates :

Caii Crispi Salustii in. M.  
Tullium inuectiua incipit;

The reply to this invective begins on the 5th page from this prefix; and three leaves beyond, commences the 'sharp invective' of Cicero against Lucius Catiline—beginning '[N]on est amplius tempus' &c. The reply of Catiline follows on the 4th page from the commencement of the preceding: concluding the volume on the reverse of fol. 101, from the beginning, thus :

Inuectiuarum Finis;

It is pretty certain that, with the exception of the present work, and Laire's *Index. Libror.* vol. i. p. 179-180, this rare and curious impression will be found described in no publication. Panzer, La Serna Santander, and Brunet, rely upon Laire exclusively; who conceives the volume to have been executed in 1473. This involves in it a point concerning the printers, which it may be necessary briefly to state. Chevillier tells us that CÆSARIS and STOL printed together at Paris, and that they learnt the craft of printing under Gering. The colophon of the *Manipulus Curatorum* of 1473, proves Peter Cæsaris to have been a 'Master of Arts,' and 'a skilful workman;' and the colophon to the *Speculum Vitæ Humanæ* of Zamora, without date, (of which latter Chevillier saw a copy) also proves that the above artists printed in conjunction. See *L'Orig. de L'Imprim. de Paris*, p. 55-6. I have consulted Naudé's *Additions à l'Histoire de Louis XI.* (in the *Monumenta Typographica* of Wolfius, vol. i. p. 486 — 536,) as referred to by Chevillier, but find nothing in them deserving of quotation respecting the printers of this volume. La Serna Santander, in his first and third volumes, is sufficiently superficial. In regard to the type, it is essentially different—as the fac-simile from the *Seneca's Epistles* of 1475: vide post, will clearly prove—from that with which Gering, Crantz, and Friburger were in the habit of using: see p. 221 ante. Nor do some of the capital letters quite correspond with those in the subsequent fac-simile here referred to; but most of them are similar, and the lower-case letter is precisely of the same character; which is much superior to that adopted by the Master of these printers. Why Cæsaris and Stol did not subjoin a date to the edition, is a little unaccountable, as



they usually introduced dates. In the absence of positive testimony, it would be hazardous to allow the present impression a more ancient date than that of 1473.

This is a desirable copy, in green morocco binding.

412. SALLUSTIUS. *Without Place or Date ; but supposed to have been executed by Adam Rot. Folio.*

Maittaire is the first, and apparently the only bibliographer, who has made mention of this edition ; which is gratuitously assigned by him to the press of one ADAM ROT ; or, what is equally absurd, to the press of ARNOLD (Pannartz) of ROME—the latter inference being warranted, in his opinion, by the two letters, A. R., with which the volume concludes. See the *Annal. Typog.* vol. i. p. 761, note 1. De Bure, Audiffredi, and Brunet, rely upon Maittaire. In respect to the volume being executed in the press of Adam Rot, it is extremely doubtful whether any printer, of this name, ever existed but in the imagination of Maittaire—as no book has yet been discovered with such name subjoined to it. Those who confound Adam, or Adam de Ambergau, (for they are one and the same person : see vol. i. p. 357-8,) with the printer here designated, under the initials A. R., are unquestionably in error ; as the respective types of these artists are wholly dissimilar. Nor is there any similarity between these types and those of Arnold Pannartz. On the contrary, if we look for something like a resemblance to the present printing, it must be in the Florus, Horace, and Lucan, noticed at pp. 30, 62, 139, ante : but there is no very strong similarity between them—as the present are less round, more feeble, and more irregularly executed. On the recto of the first leaf, without prefix, we read as follows :

Mnis homines qui student sese prestare  
ceteris animalibus, sūma ope niti decet.

&c. &c. &c.

This, and every full page, contains 34 lines. There are no titles to the chapters ; and on the recto of fol. 20, the *Conspiracy of Catiline* concludes at bottom, thus :

: In catelinam \* salustius finit :

\* Sic.



The reverse is blank. The *Jurgurthine War* commences on the recto of the following leaf, without prefix; and concludes thus, on the recto of the 38th leaf from the beginning of it:

uirtuti sue prona esse cum gallis pro salute non gloria certare. Sed postq̃ bellum in numidia confectum et iugurtham Romam uinctum adduci nunciatum est. Marius consul absens factus est et ei decreta prouit̃ia gal lia. Isq; in kalendis Ianuarii magna gloria consul triumphauit. Et ea tēpestare spes atq; opes ciuitatis in illo site sunt.

In Iugurtham Salustius Finit Feliciter :

A . . . R . . .

In the whole, 58 leaves. The important question is, for what, or for whom, do these enigmatical initial letters stand? The present is a large and beautiful copy of this exceedingly rare and precious edition; elegantly bound in red morocco.

413. SALLUSTIUS. *Without Name of Printer, Place, or Date; but attributed to the Press of Martin Flach of Strasbourg.* Folio.

This is the impression of which there will be found a tolerable facsimile of the type, in the *Cat. de la Valliere*, vol. iii. p. 143; and which type the Abbé Rive had erroneously attributed to the press of John Zainer of Ulm. De Bure properly confessed his ignorance of any impression of the Zainers which bore a similitude to the present one; and if the reader will examine vol. i. p. 241, and p. 201 of the present volume, (where there are fac-similes of the types of John and Gunther Zainer) he will be disposed to acquiesce in the conclusion tacitly drawn by De Bure, in opposition to the authority of Rive. The *subjoined facsimile* of the type of this very impression may also corroborate such conclusion. Both Denis and Laire rest satisfied with the authority of the Valliere Catalogue: see *Suppl.* p. 656, n°. 5818; *Index Libror.* vol. i. p. 181. The recto of the first leaf supplies us with the com-



mencement of the text, according to the ensuing fac-simile—which may be compared with the one just referred to.

**Cañ Crispi Salustij / de Lucij Catili  
ne coniuratione liber felicit' incipit**

**Amis homines qui sese student prestare ce  
teris animalibz / sūma ope mti decet: ne vitā  
silentio trāhgāt / veluti pecora : que natura**

A full page has 34 lines. On the reverse of the 20th leaf, the conclusion of the *Conspiracy of Catiline* is thus :

**C. Crispi Salustii de coniuratione  
Catiline liber feliciter finit : .**

The *Jugurthine War* follows on the recto of the ensuing leaf, and concludes on the reverse of the 60th and last leaf, from the beginning of the volume, thus :\*

**C. Crispi Salustij de bello Ju  
gurthino liber feliciter finit.**

**De morte Jugurthe disticon.**

**Qui cupis ignotum Jugurthe noscere letum :  
Tarpeie rupis trusus ad ima ruit.**

Like each of the editions of Sallust hitherto described, the present one is without signatures, numerals, and catchwords. The date both of this and of the preceding edition, is extremely doubtful: probably the present one may not be later than 1472 or 1473; and its precursor at least two years more ancient. But these are mere conjectures—which the reader is at liberty to combat, or adopt, as he thinks proper. Suffice it only to say, that the six editions of the historian here described will probably not be found in two other libraries in Europe. The present is a very desirable copy, and is in old red morocco binding.

\* There is also a fac-simile of this conclusion of the text of the *Jugurthine War*, in the Valliere Catalogue, but not more successful than the one before-mentioned.







415. SALLUSTIUS. *Printed by Bernardinus Benalius. Venice. Without Date. Folio.*

The recto of the first leaf of this impression informs us that the volume contains the prefatory epistle of Pomponius Lætus to Augustinus Maphæus, the history of the Conspiracy of Catiline, with the Commentary of Laurentius Valla, the Declamation of Portius Latro against Catiline, the Jugurthine War, the Various Orations of Sallust, taken from historical fragments, and the Life of Sallust. The editor of the impression was Pomponius Lætus. The register, on the recto of the last leaf, informs us that the signatures a, b, c, e, and f, are in sixes; and that d and g are in eights. The colophon, just above the register, is thus:

Laus Omnipotenti Deo.

Impressum Venetiis per Bernardinum Benalium.

The present is an indifferent copy, in calf binding. The date of the edition seems to be quite at the close of the XVth century; as the printer of it exercised his art chiefly at this period.

416. SALLUSTIUS. *Without Name of Printer, Place, or Date. Folio.*

On the recto of the first leaf commences the life of Sallust; which occupies about a page and a half. On the recto of the ensuing leaf, a z, commences the text of the Catiline Conspiracy. On the reverse of c z, begins the Jugurthine War; which latter terminates on the reverse of g 4; with a distich from Martial in praise of the historian. On the recto of the ensuing leaf, begins the Invective of Sallust against Cicero. The usual Reply of Cicero terminates the volume on the recto of g viij, thus:

FINIS.

EXPLICIT INVECTIVA. M. T. C. IN SALVSTIVM.

The signatures run in eights. There is something of the appearance of the Milan press in the type of this edition. An indifferent copy, in calf binding.



417. SEDULIUS. *Without Name of Printer, (but evidently by Ketelaer) Place, or Date.* Folio.

EDITIO PRINCEPS. Although we may not subscribe to the (ms.) opinion of Count Reviczky, that this publication appeared as early as the year 1473, yet it is manifest that it is the earliest impression extant; and so scarce, that it has escaped the researches of Maittaire, Fabricius, De Bure, Harles, Panzer, La Serna Santander, and Brunet. Before we give a bibliographical description of this rare and curious volume, it may be worth while to refer the reader to the *Bibl. Med. et Inf. Ætat.* vol. vi. p. 438-442; where Fabricius has given a careful account of the writings of Sedulius, and which account has been abridged by Harles in his *Brevior Notit. Lit. Rom.* p. 743-746. Lips. 1789, 8vo. As far as I can discover, Ernesti has excluded Sedulius from his edition of the *Bibl. Lat.* of Fabricius. We now come to the impression before us. On the recto of the first leaf, at top, it begins as follows:

**In noīe prīs et filij et spūs scī incipit seduli⁹ in librū euangelioꝝ**

**p**    Aschales ꝥcūqꝫ dapes cōiūua reꝥris  
          Dignat⁹ nꝥis accubitare choris  
          Pone superciliū si te cognoscis amicū  
 Non queras op⁹ hic codicis artificis  
 Sz modice content⁹ audi solēpnia mense  
          &c. &c. &c.

Detached poetical pieces—entitled Prefacio Sedulij, and Auctor libri in laudem sui conditoris, ensue. At the bottom of the reverse of the second leaf, we read

**Explicit prefacio**  
**Incipiūt versus sedulij in librū euāgelioꝝ**  
**De enoch trāslato**

**Ann⁹ ab usqꝫ chaos meritīs viuacib⁹ enoch**  
**p**    Multa per īnumeros iā secula cōtigit ānos



**Natura pdente modum quē uere creandi  
Terra tulit genitū sed mors mirat̃ ademptum**

A full page, without any break or space, (which rarely occurs) contains 30 lines or verses. There are neither signatures, numerals, nor catchwords. On the reverse of the 36th and last leaf, we read this subscription:

**Explicit sedulius in librū euangelioꝝ**

The present is a large and fine copy of this very desirable impression. It is in calf binding, with green morocco back.

**418. SEDULIUS. Without Name of Printer,  
Place, or Date. Quarto.**

This is the impression, for evidence of the existence of a copy of which both Denis and Panzer refer to the *Bibl. Pinell*, vol. ii. p. 370, n°. 4941. On the recto of the first leaf we read a prefix, in the Gothic and Roman types, informing us that the volume contains the four books of the Poem upon Easter, and two of the Hymns, &c. On the reverse of the first leaf we read the prologue, or preliminary address of Sedulius—‘sancto ac beatissimo Patri Macedonio:’ this address occupies 3 pages and a half. On the recto of the third leaf, **A** iii, commence the verses as just extracted (see p. 336.) The signatures, from **A** to **ff**, run in sixes, with the exception of **E**, which has only four leaves. The impression concludes with a ‘Carmen Iambicum Dimetrum Monocolos Tetrastrophos de Vita Christi,’ &c. which is not in the previous edition. The entire volume is in the Gothic letter.

With this copy is bound a fragment of Sedulius, printed in the Roman letter, with 25 lines in a full page, and having marginal references in print. It commences with the Institution of the Sacrament.

**e Tiam festa die aderat: cū pascha solebat  
Occidi domib⁹ pariter cum quisq; iubeť.**

The present is an indifferent copy; in calf binding.



419. SENECA. OPERA MORALIA. EPISTOLÆ.  
*Printed by Moravus. Naples. 1475. Folio.*

EDITIO PRINCEPS. The *Moral Works* and the *Epistles* of Seneca were published by different printers, in separate publications, during the same year; namely, in 1475. Count Reviczky thought that, as the edition of the *Epistles* by Pannartz was published in *February* 1475, it should claim chronological precedence; but for the reasons assigned at p. 200 ante, the very opposite inference must be drawn. The Parisian impression of the *Epistles*, of 1475, does not specify the *month* in the colophon; and therefore it may not be any violation of chronological order to give precedence to the present production. The rarity and worth of this FIRST IMPRESSION of the entire *Moral Works* and *Epistles* of Seneca, are acknowledged to be considerable. De Bure, vol. ii. p. 170, has taken rather unusual pains in his description of the order of the several pieces contained in it, but he is not literally exact in his extracts. The ensuing will be found equally copious and somewhat more particular. In regard to the omission of the *centenary* numbers, in the date of this and of some other copies, it has been before shewn,\* that this is not a singular instance of such omission. We proceed to a minute and accurate description of this magnificent and scarce impression.

On the recto of the first leaf, the treatise '*de moribus*' commences, with the prefix in one line and a half, lower-case letter; this treatise occupies 2 pages and a half. Then the treatise '*de formula honeste uitæ*,' 2 leaves. Next, '*de remediis fortuitorum*,' 2 leaves, or rather 3 pages. The '*liber declamationum*' follows; a full page of which has 46 lines. The *Declamations* terminate at the bottom of the recto of the 24th leaf from that upon which they begin — and this bring us to the 29th folio from the commencement of the volume. On the reverse of this 29th leaf, begins the treatise *de clementia*: which occupies the 7 following leaves. The treatise '*de beneficiis*,' has this prefix:

Lucii Annei Senecæ ad Ebrutium liberalem. Incipit  
 liber primus de beneficiis.

This treatise has 40 leaves: on the reverse of the 40th, we read the subscription:

\* See p. 170 ante.



**Lucii Annei Senecæ De beneficiis Explicit Liber Vltimus.**

Next follows the tract *De Ira*, 18 leaves and a half; followed by '*de mundi gubernatione diuina prouidentia*,' 3 leaves. Next, '*De uita beata*,' 7 leaves and a half: succeeded by '*de consolatione*,' 12 leaves and a half. The recto of the ensuing leaf gives us this prefix:

**Lutii Annei Senecæ ad Serenum incipit liber primus  
de tranquillitate uitæ.**

This treatise, and the one '*quomodo insipientem non cadit iniuria*,' occupy 11 leaves. The latter is followed by '*de breuitate uitæ*,' 10 leaves: having, on the reverse of the 10th,

**Explicit liber de breuitate uitæ ad Paulinum.**

The '*prouerbia*' immediately follow: 4 leaves. On the recto of the 4th of which, after '*Expliciunt prouerbia Senecæ*,' we read the colophon and subscription as follow:

Sub domino Blasio Romero monacho Populeti philosopho ac theologo celebri est impressum hoc opus in ciuitate Neapolis Anno domini: M. lxxiiii. Diuo Ferdinando regnante.

Gabrielis Carchani mediolanensis in artificem carmen:

Iam pæne abstulerat Senecæ monumēta uetusta

Vixq; erat hæc ullus cui bene nota forent

Tam bona: sed docti Mathiæ scripta morauit

Artificis: non est passa perire manus

Huic igitur meritas grates studiosa iuuentus

Pro tam sublimi munere semper agas

The reverse of this leaf presents us with a table of the gatherings, in tens, and a list of the works, which latter have been specifically detailed. The *Epistles* of Seneca succeed; having the correspondence with the Apostle Paul, prefixed, together with a list of the remaining *Epistles*. The first of the regular *Epistles* of Seneca commences on the recto of the 5th leaf from the beginning of this prefatory matter, and the *Epistles* end on the reverse of the 111th leaf, from the same beginning. At bottom:

**Explicit liber epistolarum Senecæ.**



A leaf ensues; half of the recto of which is occupied by a register of the folios. The reverse is blank. This edition exhibits the grandest specimen of the Roman type of Moravus with which I am acquainted: and the present copy of it is equally ample and beautiful. It is in red morocco binding.

420. SENECA. OPERA MORALIA. EPISTOLÆ.  
*Printed by Bernardus de Colonia. Treviso.*  
 1478. Folio.

This edition seems to be only a reprint of the previous impression. The order of the several pieces is precisely similar. There are two sets of signatures, a to z and ʒ; in eights. a marked as ten, but containing only 9. Then aa and bb, each 8 leaves. On the recto of b b vij, the Epistles terminate; and a subjoined table gives an account of the contents of the volume. Beneath, we read this imprint:

**Impressum Caruissii per Bernardum de Colonia  
 Anno domini. M.cccc.lxxviij.**

A ms. note beneath, informs us that this copy is collated and complete. 'Collationné et complet. Le Capit<sup>me</sup> Michiels.' The type is a narrow and tall Gothic letter, closely printed. Braun is rather copious respecting this edition. His quotation from Bauer, that it is 'summae raritatis, et splendidissima' is hardly worth attention. See *Notit. Hist. Lit.* vol. i. p. 200. The present copy is in old red-morocco binding. From the Crevenna Collection.

421. SENECA. OPERA MORALIA. EPISTOLÆ.  
*Printed by Bernardinus de Cremona. Venice.*  
 1490. Folio.

This impression seems to be only a reprint of its precursors. We may be brief therefore in our description of it. The title, 'SENECA MORALIS' is on the recto of the first leaf. A table, of 3 pages, follows. On a (i) the Life of Seneca, on a ii the treatise 'De Moribus,' commences. The order of the pieces is as before. The signatures run, from a to r, inclusively, in eights: s and t, are in sixes: then A to H in eights. On the reverse of H vij is the colophon:



Impressum Venetiis per Bernardinum de Cremona &  
Simonem de Luero. Die. v. octobris. MCCCCXC.

A table of the epistles, in 2 leaves, closes the volume. The register is at the bottom of the reverse of the last leaf. This edition is printed with a very full page of text, in a neat Roman letter. The present is a fair copy, in calf binding.

422. SENECA. OPUSCULA QUÆDAM. *Supposed to have been printed by Ulric Zel. Without Place, or Date. Quarto.*

The small pieces which appear to have issued from the press of Ulric Zel, are almost innumerable; and as they are generally without dates, it is impossible to assign to them a correct chronological order. The present curious volume appears to have escaped Panzer: at least, it would occupy more time in verifying his numerous references to the detached pieces of Seneca, than the importance of the search demanded. I shall therefore give a brief but particular description of the contents of the present impression, which will be found to contain other works besides those of Seneca.

The recto of the first leaf presents us with the commencement of the work 'De Remediis Fortuitorum,' to which is prefixed the usual exordium, in 7 lines. This treatise occupies 8 leaves. On the reverse of the 8th, we read

Annei lucij Senece de remedijs  
fortuitorum liber explicit

On the recto of the ensuing leaf, the treatise *De Quatuor Virtutibus* has this prefix:

Annei lucij Senece de quatuor  
virtutibus liber Incipit;

It contains 5 leaves and a half. On the reverse of the 6th from its commencement, we read

Lucij annei Senece de moribus  
Liber incipit



A full page contains 27 lines. The treatise comprises 8 pages; the bottom of the 8th page being occupied by the epitaph of Seneca, as beyond. The reverse of the leaf, where the treatise *De Moribus* terminates, presents us with new matter which must be reserved for the note below.\* It remains here only to add, that the present is a tall and most desirable copy of this rare and estimable little volume. It is elegantly bound in blue morocco.

\* This 'new matter' consists—first—of FOUR ORATIONS: one of *Æschines*, one of *Demas*, and two of *Demosthenes*: the latter to Alexander—beginning thus:

Ichil habet rex alexander vel fortuna tua  
maius q(uam) vt possis vel natura tua melius  
q(uam) vt velis seruare quāplurimos. Nulla est enim  
&c. &c. &c.

concluding as follows:

et gloria Pace tua loquar rex alexander nullam  
de laudibus tuis ampliore fore (quam) eam quam ho  
dierno die cū hec feceris consecuturus es

Explicit

On the reverse of the leaf upon which this oration terminates, we read

Epistola bernardi siluestris  
super gubernacione reifamiliaris

full of antithesis and alliteration; but abounding with good and wholesome advice. Upon the conclusion of it (6 pages) we read

Quatuor sunt per rectorem familie ob  
seruari conueniunt

followed by 5 leaves, abounding with maxims. On the reverse of the last leaf, being the 29th from the beginning of the first of Seneca's works above-mentioned, there is a copy of verses in *Praise of the City of Paris*: too curious not to find a place here.

Architrenius libro secundo in fine  
in laudem ciuitatis parisiensis hec:

Exoritur tandem locus. altera regia phebi:  
Parisius, cirrea viris. crisea metallis.  
Greca libris. inda studiis romana poetis  
Artica philosophis. mūdi rosa. balsam<sup>9</sup> orbis  
Sidonis ornatu sua mensis et sua potu;  
Diues agris fecunda mero. mansueta colonis  
Messe ferax. inoperta rubis nemorosa racemis  
Plena feris piscosa lacu volucrosa fluentis  
Munda domo fortis domino. pia regibus. aura  
Dulcis. amena situ. bona quolibet. omne venustū  
Omne bonum si sola bonis fortuna faueret;

This volume was probably published before either of the above editions of Seneca. The whole is in black-letter.



423. SENECA. OPUSCULA QUÆDAM. *Printed by  
Guldinbeck. Without Date. Quarto.*

This copy exhibits an indifferent specimen of Guldinbeck's press. The volume contains only 14 leaves, in which are printed the three treatises *De Moribus*, *Proverbia*, and *De Remediis Fortuitorum*. The recto of the 14th and last leaf, presents us with the colophon thus :

Annei Lucii Seneca de remediis  
fortuitorum liber explicit feliciter.  
Per me magistrū Bartholomeū  
Guldinbeck de Sultz. Laus deo.

An indifferent copy : in calf binding.

424. SENECA. EPISTOLÆ. (*Printed by Cæsar  
and Stol.*) Paris. 1475. Quarto.

This is the edition of which mention has been already briefly made, (see p. 330 ante) and which is justly supposed by Chevillier, and other bibliographers, to have been printed by *Cæsar and Stol*. There are two very fair copies of it in this collection. One of these copies is not a little curious, as it is the identical one which Maittaire saw,\* and which he has described as printed in 1470 : see the *Annal. Typog.* vol. i. p. 296. The error is almost venial ; since some dexterous falsifier of dates has scratched out the V, which stands (as the subjoined fac-simile shews) at a distance from the Lxx—and contrived to introduce some red ink over the place, as if it were the embellishment of an ancient illuminator. The deception is so nearly perfect, that, after the tracing of it had been made, upon the conviction of the date being *genuine*, it was only by comparison with the other copy of 1475, where the whole date stands entire, that — upon finding the two impressions so literally and exactly conformable—I immediately suspected the fraud. A closer examination of the part upon which the red ink had been introduced, excited a degree of doubt ; which, upon exposing such part to a strong light, was converted into a full belief and persuasion that the V had been *removed*, and that the genuine date was M.CCCC.Lxx.V.

\* It was in the Chauncey collection, and seems to have been formerly in the Harleian. The binding is foreign.



Bibliographers have therefore justly exploded a Parisian edition of the date of 1470. It remains to describe the volume before us.

A table of four leaves precedes the text; which table has been wholly omitted by De Bure and Panzer. The nature of the references in this table is explained at the termination of it. On the recto of the fifth leaf, the Epistles begin thus:\*

LV TII ANNEI SENECE CORDV= BENSIS, ad Lucillium epistole Feliciter Incipiunt;

In hac prima epistola hortatur lucillium, vt tēpus cōseruet, vtiliterq; exponat. addēs q̄ pauper non est cui q̄tulūcūq; superest, sat est;

TA FAC MI Lucili, vēdica te tibi! et tēpus quod adhuc! aut auferebatur, aut surripiebatur, aut excidebat. collige et serua. Persuade tibi sic esse vt scribo. Quedam tēpora eripiuntur noꝝ &c. &c. &c.

Beneath, there are 11 lines: a full page contains 25 lines. There are neither signatures, numerals, nor catchwords. On the reverse of fol. 202 from the beginning of the Epistles, we read the following subscription:

Expliciunt Epistole Senecæ ad Lucilium.

in the same line with the colophon,—of which latter, the ensuing is a fac-simile:

Impresse Parrisijs  
Anno domini M, CCCC, Lxx, V.

\* Of the first line, the following is a fac-simile.

LV TII ANNEI SENECE CORDV=



There are 5 more leaves ; devoted to a brief life of Seneca, and to the supposed correspondence between Seneca and the Apostle Paul. On the recto of the fifth leaf, we read

Epitaphium Senece ;

Cura labor, meritū, sūpti pro munere honores.

Ite. alias posthac, sollicitate animas.

Me procul a vobis, deus euocat ! illicet astris.

Rebus terrenis, hospita terra vale.

Corpus auara tamen, solemnibus accipe saxis

Nanq; animam celo reddimus, ossa tibi ;

De Bure is less circumstantial ; vol. iv. p. 310. See *Bibl. Askev.* n°. 2936 ; *Bibl. Paris*, n°. 477. Of these two copies of this impression, one is in ancient morocco binding ; but neither so clean nor so tall as the other—which latter is very neatly bound in blue morocco, silk lining, by Bozerian, presenting us with one of the most elegant known specimens of the ancient Parisian printing.

425. SENECA. EPISTOLAE. *Printed by Pannartz.*  
1475. Folio.

It is rightly observed by Audiffredi, that the type of this edition is ‘ the same small and neat character with which the Grammatica of Perottus, and the Commentaries of Calderinus upon the Sylvæ of Statius, were executed by the same printer.’ If it be among the first productions of Pannartz’s press, after the death of his partner, Sweynheym, it certainly differs from the Herodotus of 1475, which has, in part, a similar colophon : the type of this latter work being the usual large type, and wholly different. See p. 41 ante. There is something rather uncommon in the wording of the colophon, for so late a period of printing : but Pannartz probably imitated the ancient Mentz colophons, on commencing business upon his own account. He conceived, perhaps, that a certain éclat and success might attend the adoption of such a measure ; and former misfortunes would teach him to make use of every ingenious effort, now the weight of responsibility had fallen exclusively upon his own shoulders. This new type is rather ‘ serré’ than neat ; and by some may be supposed to have a meagre aspect.



On the recto of the first leaf, commences the correspondence between Seneca and the Apostle Paul; preceded by a brief prologue of 8 lines, by St. Jerom, upon the same. On the recto of the 3rd leaf, this correspondence terminates with the epitaph of Seneca, as in the last page: beneath which epitaph we read as follows:

In isto sequenti Codice continentur epistolæ moralium rerum quas composuit uir eloquentissimus Lucius Anneus Seneca; ad Lucilū discipulum suum peramantissimum transmissæ.

A table of the epistles immediately commences on the reverse of this 3rd leaf; comprehending 10 pages, or terminating at bottom of the 8th leaf from the beginning of the volume. The reverse of this 8th leaf is blank. On the recto of the 9th and following leaf, we read the first Epistle, and a small portion of the second. The first has this prefix:

Lutii Aenei Senecæ ad Lucilum: Epistolaz liber primus: Epistola prima | de colligenda & existenda fuga tēporis. Et non esse pauperem cui etiā modicū satis est.

A large blank space is left for the insertion of the capital I to the first epistle. A full page has 37 lines; and each Epistle has a title prefixed to it in lower case letter. There are neither numerals, signatures, nor catchwords. On the reverse of the 166th and last leaf, we read the termination of the last epistle, and the colophon, thus:

Cum uisis quæ homines eripiunt | optant | custodiunt. nihil inueneris non dico quod mallis | sed quod uelis. Breuem tibi formulam dabo qua te metiaris | qua pfectum esse iam sentias. Tunc habebis tuū: cum intelliges infelicissimos esse felices. Vale.

F I N I S

Præsens hæc epistolarum Senecæ ad Lucilum impressio In alma urbe Roma in domo nobilis uiri Petri de maximis non atramento: plumali



calamo ; neq; stilo aereo : sed artificiosa quadam  
adinuentione imprimendi seu characterizandi  
opus sic effigiatum est ad dei laudem industriæq;  
p magistꝛ Arnoldū pannartz Alamanū est cōsu  
matū Anno salutis. M. CCCC. LXXV.

Die uero Prima Mensis Februarii : Sedeñ.  
Sixto Pon. Max. Anno eius quarto.

Audiffredi, *Edit. Rom.* p. 181, *Cat. de la Valliere*, vol. ii. n°. 4433,  
Laire, *Index Libror*, vol. i. p. 374, are each brief. Panzer refers to  
these authorities as corroborative of his calling the impression THE  
FIRST of the Epistles of Seneca. The present is a beautiful and desir-  
able copy of this very rare volume ; and is elegantly bound in blue  
morocco.

426. SENECA. EPISTOLÆ. *Without Name of  
Printer, Place, or Date.* Folio.

This edition is well described by Braun, and in the Valliere Cata-  
logue. In both places it is justly said to be printed with the same type  
in which the Plutarch, noticed at p. 275-6 ante, is executed ; and both  
authorities agree in giving it chronological precedence to either of its  
precursors in the present order. The letter R designates the printer  
of it, till his name shall be found disclosed in some (hitherto unknown)  
colophon. We may be brief but particular in our account of it. On  
the recto of the first leaf, we read as follows :

Lucii Annei Senece Cordubensis ad Lucillium epi-  
stole Feliciter Incipiunt.

Prima. De colligenda & sistenda fuga temporis. &  
q̄ pauper non est cui quantulumcunq; superest sat est.

Ta fac mi Lucilli : vendica te tibi :  
& tempus quod adhuc : aut aufere-  
batur : aut surripiebatur : aut excide-  
bat. collige & serua. Persuade sic es



se vt tibi scribo. Quedam enim tem-  
pora eripiunt nobis : quedam subdu-  
cunt : quedam effluunt. Turpissima  
&c. &c. &c.

A full page has 35 lines. There are no spaces between the Epistles, but to each one is a prefix, in lower case letter. On the reverse of the 203rd leaf, the regular Epistles terminate : succeeded by the correspondence between the Apostle Paul, as usual. These occupy 3 leaves ; and conclude with the epitaph of Seneca, on the recto of the 3rd. See *Cat. de la Valliere*, vol. ii. n°. 4434 ; and *Notit. Hist. Lit.* vol. i. p. 112. Brunet, *Manuel du Libraire*, vol. ii. p. 470, describes it as the EDITIO PRINCEPS. The present is a most desirable copy of this uncommon book ; and is so large, that there are numerous rough edges to the leaves. It is elegantly bound in blue morocco.

427. SENECA. TRAGOEDIÆ. *Printed by Andrea Gallus. (Ferrara. 1484.) Folio.*

EDITIO PRINCEPS. Baruffaldi, in his *Tipografia Ferrarese*, p. 45-8, seems to have indisputably fixed the date of the printing of this edition about the year 1484. His reasons are assigned below. Audiffredi, (*Edit. Ital.* p. 241,) who appears to have never seen a copy of it, is indebted to a description sent to his friend the Canon Devoti ; but acquiesces in the reasoning of Baruffaldi. This reasoning is drawn, (as is the conclusion from the edition of Sallust, noticed at p. 326-8 ante,) from the political circumstances alluded to in the colophon ; which relate to a peace established between the Venetians and Hercules Duke of Ferrara, with other federated Italian princes, in the year 1484. We will describe the impression particularly. On the recto of the first leaf, the text is thus :

LVCII ANAEI SENECAE CORDVBENSIS :  
HERCVLES FVRENS TRAGEDIA PRIMA  
INCIPIT.

OROR TONANTIS (HOC  
enim solum mihi  
Nomen relictum est) semper  
alienum iouem :



Ac templa summi uidua de  
serui ætheris :  
Locumq; cælo pulsa pellici-  
bus dedi :

T ellus colenda est : pellices cælum tenent :

H inc arctos alta parte glacialis poli

S ublime classes sidus argolicas agit :

&c. &c. &c.

A full page has 34 lines. There are neither numerals, signatures, nor catchwords. What are called SIGNATURES, by Baruffaldi, Audiffredi, and Reviczky, appear to me, both in this and in other similar instances of them, to have been inserted, subsequently, by the hand, in printing ink;—to gratify the caprice of some former owner of the copy. There is nothing in the appearance of them which indicates a simultaneous operation of the press: in character, as well as in mechanical operation, they differ wholly from the type of the text. On the reverse of the 174th and last leaf, we read the following colophon beneath the last chorus :

• ΤΕΛΟΣ.

Longa iterum Senecæ tribuisti sæcula : regum

Cum premis Andrea gallice mortis opus.

Hercule sunt formis impræssa uolumina rege

Victor ab adriacis cum redit ille feris :

Dismissing the erroneous and meagre notices of this very rare book by Maittaire, Panzer, and the Bipont editors, we may satisfy ourselves with the following decisive information from Baruffaldi;—as above referred to. 'Notisi in secondo loco essere falso che la Guerra dei Viniziani con Ercole Duca di Ferrara accadesse del 1481, essa cominciò del 1482, nel mese di Maggio, e finì nell' Agosto del 1484, colla pace conclusa in Bagnolo. L' antica lapide collocata nella Torre della Chiesa di S. Giorgio fuori di Ferrara parla a lettere cubitali. PACE FERRARIA PARTA ANNO MCCCCLXXXV. Veggasi anche il Muratori negli *Annali d'Italia*, Tom. IX. Ivi si può rilevare con quanta sincerità l' autor di que' versi scrivesse, che Ercole ritornò vincitore dei Viniziani. La edizion dunque di Seneca dee fissarsi conformemente ai citati uersi



non già all' anno 1481, ma all' anno 1484. Quando non voglia dirsi, senza averne prove di alcuna sorte, che la stampa cominciò del 1481, e per le turbolenze insorte restò sospesa fino al termine della guerra, l'anno 1484,' p. 46. De Bure was unacquainted with it, and no copy of it is to be found in the Gaignat, Valliere, or Crevenna Collection. The type is large, legible, and handsome. The noble Owner of the present copy may congratulate himself on the possession of one of the most desirable copies of rare volumes in this Collection. It is bound in red morocco.

428. SENECA. TRAGOEDIAE. *Printed by Higman and Hopyl. Paris. Without Date* Quarto.

The present copy, beginning on sign. a iiii, is necessarily imperfect ; but on consulting the *Cat. de la Valliere*, vol. ii. p. 120, no. 2589, we find that it wants a dedicatory epistle, which occupies the first 2 leaves. A prefix or argument of 12 lines, by Jerom Balbus, precedes the commencement of the 'Hercules Furens' on a iiii recto. The text of this Tragedy appears exactly conformable to that of the Ferrara edition. A full page has 26 lines. There are two alphabets of signatures : the first, from a to 3, in eights. The second A to E in eights. On the recto of E v, the 10th tragedy concludes : then an address of Carolus Fernandus, in 10 lines, of which the following are the most material and interesting :

Te balbi meminisse decet : qui codice multo  
Collato. hec tribuit munera tanta tibi.  
Multaq; vuolfgāgo debet gratia : cuius  
Hec nitet artificii littera pressa manu.  
Ite alacres igitur paucis ne parcite nūmis :  
Quando potest minimo maximus auctor emi.

On the reverse, at top, is the imprint thus :

Impressū parisius in vico clauso brunelli per Io-  
hannē higman vuilhelmū ppositi & vuolfgangū ho-  
pyl socios.

The register occupies the remainder of the page, and one half of the recto of the following leaf. The reverse is blank. The authority,



above referred to, informs us that 'it may be presumed that this edition is anterior to the Lyons impression of 1491. The printers worked in unison from the year 1484.' La Serna Santander has the same information as to the period when Higman and Hopyl carried on their business. *Dict. Bibliogr. Choisi*, vol. i. p. 230-1. The present copy is an indifferent one, in calf binding.

429. SERENUS SAMMONICUS. *Without Name of Printer, Place, or Date.* Quarto.

EDITIO PRINCEPS. There is no question but that this is the impression which Audiffredi describes in his *Edit. Rom.* p. 379. The same learned bibliographer is doubtful, however, whether the edition be printed at Rome: 'Editio fortasse Romana est; sed nullo certo indicio id mihi constat.' I incline to think it a production of the Milan press; but am not prepared to affirm that Zarotus was the printer of it. The editor was SULPITIUS VERULANUS; but Reviczky properly thinks that it preceded the same editor's publication of VITRUVIUS, of the date of 1484: 'sane liber hic majoris vetustatis indicia præ se fert,'—are his ms. observations. One feature in the impression may somewhat guide us in our chronological conclusions. It is without signatures, numerals, and catchwords; but it has a *register* at the end. According to La Serna Santander, M. Marolles, in his *Recherches sur l'origine et le premier usage des registres*, &c. affixes the year 1469 as exhibiting the earliest evidence of the use of registers; and says, that Sweynheym and Pannartz used this typographical distinction at the same period. But it may be asked, in what work, of this date, executed by the same printers, will the introduction of the register be found?—certainly not in the Aulus Gellius, Apuleius, Cæsar, Epist ad Fam, or Offices of Cicero; all of the year 1469. See *Supplément au Catalogue des Livres de M. C. De La Serna Santander*, p. 29.

We return to the volume before us. On the reverse of the first leaf the prefix of the editor is as follows:

Sulpitius Verulanus ad  
unumquemq; lectorem:

En tibi phœbei reuirescit musa Sereni:  
Carmine qui & medicæ claruit artis ope.



Hūc lege : nam disces multos depelleŕ morbos :  
Et medico & docto sæpe fuere sene.

A brief biography of the poet is beneath. On the recto of the ensuing leaf, the text commences thus :

QVINTI SERENI SAMMONICI  
LIBER

Hæbe salutiferum : quod pāgimus  
assere carmen.

Inuētūq; tuū p̄mpto comitare fauore  
Tuq; potens artis : reduces qui tradere uitas  
Noscis : & in celum manes reuocare sepultos  
&c. &c. &c.

A full page has 25 lines. On the reverse of the 25th leaf, the text terminates.

Q. SERENI SAMMONICI  
FINIS.

Ordo foliorum.

|             |                |             |
|-------------|----------------|-------------|
| Primū uacat | Fellis uomitui | Preterdicta |
| Desinet in  | Vt mihi        | Siue fimus  |
|             |                | Sic lacerat |

The recto of the ensuing and last leaf is occupied by 'Emendanda.'  
The present is a fair copy, in red-morocco binding.



430. SILIUS ITALICUS. *Printed by Sweynheym  
and Pannartz. Rome. 1471. Folio.*

EDITIO PRINCEPS. On the recto of the first leaf, at top, we read the opening of the poem, as follows :

Silii Italici Punicorum  
Liber primus Incipit.

Rdior arma : quibus  
celo se gloria tollit  
Aeneadum : patiturq;  
ferox Oenotria iura  
Carthago. Da musa decus  
memorare laborum

Antiquæ Hesperiaë. q̃ntosq; ad bella crearit :  
Et quot Roma uiros : sacri cum perfida pacti  
Gens Cadmea sup regno certamina mouit.  
&c. &c. &c.

A full page contains 38 lines. On the reverse of the 161st and last leaf, the conclusion of the poem and the colophon are thus :

Salue inuicte parens non concessure Quirino  
Laudibus. ac meritis non concessure Camillo.  
Nec uero cum te memorat de stirpe deorum :  
Prolem Tarpeii mentitur Roma tonantis.

Anno dñici Natalis. M.CCCC.LXXI. die. V.  
mensis Aprilis. Summo Pont. Paulo. II. Veneto  
Anno pont. vii. Io. An. Epūs Alerieñ In Insula  
Cyrno. recognitionē absoluit diebus circiter. xv.  
Lector beniuole uale perpetuo.

The usual eight verses, beginning 'Aspicias illustris,' and concluding 'contribuere domum,' are beneath.



This is not only the first edition of Silius Italicus, but also of CALPHURNIUS, and of a Latin version of the *Opera et Dies* of HESIOD by Nicolas de Valla. The two latter pieces will be found elsewhere described. The rarity and beauty of this first impression of Silius Italicus are well known to the curious. Quirini has a good account of the impression in his *De Edit. Optimor. Scriptor.* p. 174-6; and Crevenna seems to have exulted in the possession of his own beautiful copy of it. — 'Celui que nous avons la satisfaction de posséder, est très-complet, et d'une conservation à tout égard si parfaite et si belle qu'on puisse la souhaiter.' *Cat. de Crevenn.* vol. iii. p. 229; edit. 1775. The eulogy of Crevenna is noticed by Audiffredi: who adds 'no work ever published by Sweynheym and Pannartz exceeds the present one in elegance and beauty.' He informs us that there are two copies of it in the Vatican, and a third in the Corsinian, library. There can be no question about its rarity; since (from the memorable list, printed in the first volume of this work, at p. 160-1) it appears that only 275 copies of it were printed. It has been sold for a sum as high as 48*l*. See the references in the *Introd. to the Classics*, vol. ii. p. 212.

The present copy (from the Préfond Collection\*) is large, clean, and beautiful. It is in old red-morocco binding.

421. SILIUS ITALICUS. (*Printed by Laver.*)  
*Without Place.* 1471. Folio.

Whether this impression be rarer than the one just described, is extremely questionable. Laire and De Bure are alike brief and superficial. Crevenna, on the contrary, is so copious and particular, that whoever examines his account of this impression, in the earliest *Cat. de Crevenn.* vol. iii. p. 230-233, (1775,) will at once acknowledge the obligations due to it, and confess that the present is a most important acquisition to the collector of the early editions of Silius Italicus. Maittaire, Drakenborch, and Ernesti, were each ignorant of it. 'M. Drakenborch n'a pas connu non plus cette rare édition sans nom d'imprimeur, et nous sommes d'avis qu'elle pourroit fournir grand nombre de variantes, peut-être assez bonnes, pour une nouvelle édition de ce poëte.' *Ibid.* Crevenna furnishes various specimens of its different readings from those of the preceding impressions; but occupies

\* So the gilt letters, in the interior of the binding, inform us; but in the *Cat. de Préfond*, no. 660, I see only the Parma edition of 1481 described.



more time than is necessary to confute the absurd and palpably erroneous conjecture of De Bure—that, ‘from the (supposed) similarity of types, the printers of *this* edition were also Sweynheym and Pannartz.’ There is *hardly the least* similarity either in the types themselves, or in the mode of setting up the page: those in the present edition being every way barbarous and rude in comparison with the characters of the preceding one. And how (as Crevenna asks) could the same press have published two editions of Silius Italicus in two successive months?

Although Audiffredi has not favoured us with his own conjecture respecting the printer of this edition, there is every reason to conclude—on comparing it with the impression of Quintus Curtius, noticed at p. 317 ante—that it was executed by GEORGE LAVER. Panzer had also thrown out this conjecture; although it is very questionable whether he ever saw either of these editions of the date 1471. Audiffredi notices six copies of this impression; so that it is probable Brunet may have been too precipitate in agreeing with De Bure and Laire, that it is ‘rarer than the preceding one.’ See *Bibliogr. Instruct.* vol. iii. n°. 2793; *Spec. Hist. Typ. Rom.* p. 165-6; *Edit. Rom.* p. 88; Panzer, vol. ii. p. 428; *Manuel du Libraire*, vol. ii. p. 483. There seems to be only one copy of it in Paris, and the Magliabechi Collection was without it. In our own country I know but of two other copies of it, one of which is in the Bodleian Library. Those who have the preceding, ought, if possible, to procure the present edition. We proceed therefore to describe this rude, but rare and valuable impression. On the recto of the first leaf, without any prefix, the text begins thus:

RDIOR ARMA : Qui/  
bus celo se gloria tollit  
Aneadū : patiturq; ferox  
oenotria iura

Carthago : da musa decus memorare laborū  
Antique hesperie, quātosq; ad bella crearit  
&c. &c. &c.

A full page has 34 lines. There are no prefixes, as in the first edition, to the several books. On the reverse of fol. 180, (pencil numbered) we read the conclusion of the poem; and beneath the word FINIS, a brief biography of the poet—terminating thus:



In

Neapolitano abstinētia cibi uita functus est : est An.  
agens. Lxx. Opus iā Neglectū Pomponius re-  
cognouit. Anno domini . Mccccclxxi. Vi. Calēd.  
Mai. Rome.

The present is a very indifferent copy ; in calf binding.

432. SILIUS ITALICUS. *Printed at Parma.* 1481.  
Folio.

This beautiful specimen of the early Parma press, is not assigned by Affo to any particular printer. The latter bibliographer, however, avails himself of the authorities of Paitoni and Morelli, to stigmatise 'the vague manner' in which De Bure has thought proper to notice it. *Tipografia Parmense*, p. LXXXIV. On the recto of the first leaf, sign. a ii, the first book commences thus :

SILII ITALICI PVNICORVM  
LIBER PRIMVS.

RDIOR arma : quibus cælo  
se gloria tollit

o Aeneadum : patiturq; ferox  
œnotria iura

Carthago. da musa decus me  
morare laborum

&c. &c. &c.

A full page has 36 lines. There are running titles on the rectos of the leaves, sometimes printed in capital letters, and sometimes in small ; sometimes there are only the Roman numerals. The signatures extend from a to x : each of these having ten leaves, and the intermediate ones only eight. On the reverse of x ix, we read the imprint, thus :

Silii Italici Punicoꝝ Liber Septimusdecimus

Et Vltimus Finit.

Anno Dñici Natalis. M. CCCC . LXXXI.

Die uero .XVI . Mensis Nouembris.

PARMAE.



A life of the author ensues, and concludes on the recto of the following and last leaf. A copy was in the *Bibl. Harleian.* vol. i. n°. 3936; *Bibl. Mead.* p. 231, n°. 1704, (purchased by Dr. Askew) *Bibl. Askev.* n°. 3011; *Bibl. Smith,* p. ccccxlii-iii; *Bibl. Crevenn.* vol. iii. n°. 4010; *Bibl. Pinell.* vol. ii. p. 372. The present is a large and desirable copy; in dark stained red morocco binding.

233. SILIUS ITALICUS. CUM COMMENTARIIS  
PETRI MARSI. *Printed by Octavianus Scot.*  
*Venice.* 1492. Folio.

As it is always advisable to procure some of the early editions of the first commentators upon classical authors, the present impression (although not the earliest of those of the Commentaries of Peter Marsus,) finds a place in this Collection. As usual with these impressions, there is an abundance of text and commentary in each page. The blooming capital initials are, some of them, sufficiently elegant, as the ensuing fac-similes may testify:



The register, at the end of the impression, informs us, that the signatures run from a to u; and that each signature has 8 leaves, with the exception of t and u: these two having only six each. Prefixed to the register, is the imprint, in two lines and three words.



Venetiis opera ingenioq; Boneti Locatelli. Instinctu uero ac sumptibus Nobilis uiri Octauiani Scoti Modoetiensis Anno salutifero incarnationis nonagesimosecundo supra Millesimumac quadringentesimum quinto decimo kalendas iunias.

The recto of the last leaf, following that of the imprint, presents us with the usual shewy device of Octavianus Scot ; which this ' Nobilis Vir ' seemed always fond of introducing, and of which I have an impression, upon a much larger scale, printed in red ink, subjoined to an edition (of 1481) of De Lyra's Commentary upon the New Testament. The device in the present volume is as follows :





434. SOLINUS. *Printed by Jenson. Venice. 1473.*  
Quarto.

EDITIO PRINCEPS. Whatever may be the claims of the supposed Roman, Milan, and Parisian impressions, bibliographers seem to be justified in giving chronological precedence to the present one. It is no less estimable from its rarity than from its great intrinsic value; as it has received the warmest eulogies of Salmasius, one of the ablest editors of the author. *Edit. Paris, 1629; and Traj. ad Ren. 1689.* Consult Ernesti, *Bibl. Lat.* vol. ii. p. 241, 243-4, note *t.* We may be brief, but sufficiently particular, in the description of it. On the recto of the first leaf, we read the prefix thus:

IVLII SOLINI DE SITV ET ME/  
MORABILIBVS ORBIS CAPITVLA.

PRAEFATIO. CAP. I.

There are 28 lines below. The first two leaves comprehend the preface, or rather a table. The third leaf is blank. On the recto of the 4th leaf, the text commences as follows:

IVLII SOLINI DE SITV ORBIS TERRA/  
RVM ET MEMORABILIBVS QVAE MVN/  
DI AMBITV CONTINENTVR LIBER.

PRAEFATIO. CA. I.

VM ET AVRIVM CLAEMEN/  
tia & optimarū artiū studiis praestare  
te cæteris sentiā: idq; oppido exptus  
de beniuolentia tua nihil temere per/  
ceperī: putauī examē opusculi huius  
tibi potissimū dare: cuius uel īdustria  
promptius suffragiū: uel benignitas  
&c. &c. &c.

A full page has 33 lines. There are no signatures, catchwords, or numerals. The titles to the several chapters, LXX in number, are



printed in the small Roman type. On the reverse of fol. 66, (pencil-numerals) and beneath 18 lines of text, we read the ensuing colophon:

IVLII SOLINI DE SITV ORBIS ET ME,  
MORABILIBVS QVAE MVNDI AMBITV  
CONTINENTVR LIBER IMPRESSVS  
VENETIIS PER NICOLAVM IENSON  
GALLICVM . M . CCCC . LXXIII.

Laire, Audiffredi, and Sardini, have noticed the erroneous description of this volume by De Bure and Ernesti, who call it a folio: whereas it is a quarto. Audiffredi and Sardini mention fine copies of the impression, upon paper; but it is rather surprising that the latter should have been ignorant of the existence of this copy (formerly in the *Soubise Collection*, n°. 5850) which is printed UPON VELLUM—'Raritatem (says the late Count Reviczky, in his ms. memoranda) libri ultra modum auget exemplar hoc in membranis, cui parem uspiam alibi reperiatur, incertum: sane in catalogis bibliothecarum, et auctionum, nullum aliud memoratur.' It remains only to refer the reader to the *Edit. Rom.* p. 385, note (1). *Bibl. Pinell.* vol. i. n°. 2199; *Bibl. Crevenn.* vol. iv. n°. 5731; *Bibliogr. Instruct.* vol. v. p. 51, n°. 4204; *Index Libror.* vol. i. p. 316; and *Storia Critica di Nicola Jenson*; lib. iii. p. 29. The present beautiful and truly precious copy is bound in red-morocco.

435. SOLINUS. *Without Name of Printer, Place, or Date.* Octavo.

'Quod ad antiquitatem ejus attinet, cum Jensonianâ editione certare omnino potest'—is the observation of Morelli, in the *Bibl. Pinell.* vol. i. n°. 2200. Nor was the late Count Reviczky of a decidedly opposite opinion:—informing us, in his ms. memoranda, that in the Italian edition of Harwood, of the date of 1780, this impression was mentioned before the preceding one. On consulting this reprint of Harwood, I find the present impression noticed as 'edizione rarissima e sconosciuta;' p. 224; but in the subsequent and best reprint of Harwood, by Boni and Gamba, vol. ii. p. 164, it is observable that the ensuing impression (edited by Mombricitius,) takes precedence; and the Jensonian edition of 1473, ranks, after this, as the third in order. Count Reviczky, however, without being aware of this subsequent arrange-



ment, has well remarked :—‘ editio Bonini Mombritii, quæ etiam sine anni nota est, vix ad tantam antiquitatem assurgit.’ Leaving therefore the point of the antiquity of the present impression *sub iudice*, we may notice that Audiffredi (*Edit. Rom.* p. 385, note 1,) was of opinion, that the editor of this dateless edition had no knowledge of the preceding one by Jenson; and that, compared with its precursor, it is ‘satis mendosa—valde inferior.’ The same learned bibliographer justly assigns the printing of it to the press of SCHURENER DE BOPARDIA, at Rome; and neither Morelli nor Boni question such conclusion. Indeed, it is self-evident, on comparison with the *Three Declamations of Quintilian*, printed by Schurener, which are noticed at p. 313 ante. It remains to describe the volume itself; which is entirely destitute of signatures, numerals, and catchwords.

On the recto of the first leaf, we read as follows:

CAI. Iulii. Solini reꝥ memorabiliū col  
lectanee. Solinus Auētino. Salutē.

Vm et Aurium clementia et op  
timarum artium studiis presta  
re te ceteris sentiam. Idq; oppi  
do expertus de beniuolētia tua

This proheme or preface, with a table which immediately follows, occupies 4 leaves. On the recto of the 5th leaf, we read this prefix to the text of the author:

De origine et tēporibus urbis  
Rome et mensibus et diebus  
intercalaribus. Capitulum  
primum

A full page has 26 lines; the text being set up in a narrow and not inelegant form. The type is broad and legible, but not elegant. According to the pencil numerals of this copy, the edition contains 119 leaves; ending thus, on the recto of the 119th and last leaf:

. Finis . Laus Deo.

The present is a neat copy; in green morocco binding.



436. SOLINUS. *Without Name of Printer, Place, or Date.* Octavo.

The Abbés Boni and Gamba (the Italian editors of Harwood) are somewhat strenuous and elaborate in giving chronological precedence to the present impression ; which they conceive to have been executed at Milan, by Philip Lavagna, even as early as the year 1465. This conclusion is evidently erroneous. If the bibliographers here referred to (*Bibl. Portat.* vol. ii. p. 164-5) had only consulted Saxius, or had been better versed in the history of early printing, they would not have entertained so improbable an opinion. It is admitted that this publication exhibits the earliest fruits of the literary labours of Mombritius : indeed the verses, below quoted, are an incontrovertible demonstration of it. But Saxius, who had taken great pains to collect every thing—‘*ex impressis per ea tempora codicibus epistolisque, utpote minus obuiis, ad illustrandam ejusdem [scil. MOMBRITII] uitam*’—seems decisive that the present work, and the *Liber Summularum Pauli Veneti* (printed by Valdarfer in 1474) were the first publications from the pen of Mombritius. Consult the *Hist. Lit. Typog. Mediol.* col. CXLVII, p. DCIX. Denis refers to the latter page only in Saxius, and to the brief and superficial account of De Bure, vol. v. n°. 4205.

But whether Saxius be correct or not in the foregoing position, it seems almost conclusive that the present volume was never executed by Lavagna ; whose type is dissimilar—being firmer, and stouter, and more proportionate—and from whose press we have nothing, to my knowledge, which exhibits so (apparently) early a specimen of printing. Neither does Valdarfer appear to have been the printer of it ; but the type rather resembles that with which the Florus, Horace, and Lucan (pp. 30-1, 62-6, 139, ante) are executed ; yet it is more regular. This point therefore must still be left open to discussion. The volume itself has certainly the marks of considerable antiquity upon it, and may probably be of equally ancient date with either of the preceding ones. We will now describe it particularly. On the recto of the first leaf we read as follows :

B oninus Mōbritius reuerēdo ī christo pñi  
 & dñō Antonio Triulcio iurispontifi  
 cii doctori Clarissimo ac diui Antonii  
 cōmēdatori optime merito . s . d .



a       Ccipe primitias nostri uir sum  
           me laboris  
           Et disces puo maxima sæpe dari  
 Quid n̄ræ possint his expiere nouales  
 Frugibus . expectes iam meliora uelim .

These are succeeded by the poetical address of Mombricitus 'ī . C .  
 Iulium Solinū, &c.' the 8th and 9th verses of which are as follow :—  
 but the whole may be seen in Saxius.

Si cupis Antoni cūctaz ludicia rez :

Parui de specula disce patente libri

The prohemie of Solinus, and a table, follow these verses. In the whole, 6 leaves. On the recto of the 7th leaf, is the prefix as extracted in the account of the preceding edition. The page, which is narrowly set up, contains 26 lines. To each chapter a title is prefixed ; but there are neither numerals, signatures, nor catchwords. The text concludes on the recto of the 122nd and last leaf, thus :

Ideoq; non  
 penitus ad nuncupationem suam cōgruere  
 Insularum qualitatem.

FINIS:.

The present is rather a neat copy ; in yellow morocco binding.

437. SOLINUS. (*Printed by Cæsar's and Stol.*  
*Paris.*) *Without Date.* Quarto.

'Voici une édition, qui doit être bien ancienne, mais que personne n'a connue, et sur la quelle nous ne saurions rien dire. Elle est en belles lettres rondes sans chiffres, signatures, ni reclames,' &c. Such is the commencement of Crevenna's particular account of this elegant and uncommon impression. *Cat. de Crevenn.* vol. v. p. 23, *edit.* 1775, 4to. Another, nearly similar, description of it will be seen in the *Cat. de la Valliere*, vol. iii. p. 21, n°. 4491. In this latter work, reference is made to Juvigny's excellent edition of the *Bibliothèque Française* of La Croix du Maine and Du Verdier ; vol. i. p. 351-2 ;



where I find the authorities of the *Bibl. Tellier*, p. 234, and Prosper Marchand's *Dict. Hist. Typog.* vol. ii. p. 267, quoted. The latter is only a repetition of the immediately preceding authority; and, in both, the date of 'about 1498' is assigned to the present impression—a date, which Juvigny properly corrects, by observing, that 'tout annonce qu'elle est un des premiers fruits de l'établissement de l'Imprimerie en France vers l'an 1470.' The same writer adds, that this edition is 'very beautiful and very rare;' and that M. de Bréquigny, of the 'Academie des Belles-Lettres,' who was in possession of a copy of it, furnished him with a remark, that 'if Salmasius had known of its existence, he might have enriched his own edition of this author with some good readings.' For reasons, assigned at p. 330 ante, it should seem that the date of this impression could not be anterior to that of 1473. Probably it is rather that of 1475. We are now to describe it particularly. On the reverse of the first leaf, we read this interesting prefix:

Lodoicus xantonensis episcopus

Guillermo tardiuo aniciens;

Lauda et mirare hec impressa volumina lector!

Scripta quibus cedit pagina queq; manu.

Venduntur paruo. nec punctū aut littera deficit.\*

Vera recognoscit tardiuus . ecce . lege;

Simon recomadoris angeriacus lodoici |

xantonensis episcopi secretarius Guil-

lermo tardiuo aniciens;

Arte noua pressos si cernis mente libellos!

Ingenium totiens exuperabit opus.

Nullus adhuc potuit huius contingere sūmū.

Ars modo plura nequit . ars dedit omne suū.

Ni vim quis faciat nullo delebitur euo!

Que nitet incausto littera pulchra nimis.

Viuant autores operis feliciter isti.

Isti russangis, tardiue viue magis;

\* Sic.



Then 3 leaves of 'a table of the rubrics.' On the recto of the 5th leaf, with apparently new letters, and similar to those of the Seneca—of which there is a fac-simile at the bottom of p. 344, ante—we read:

CAII IVLII SOLINI AD AD-  
VENTVM POLIHISTOR SI-  
VE DE SITV ORBIS AC MVN-  
DI MIRABILIBVS LIBER;

There are 20 lines beneath. A full page contains 25 lines. The titles to the chapters are in lower-case letter, and on the recto of the 108th (pencil-numbered,) leaf, the text terminates thus:

as. deinde cū mōstra illa putredine tabefacta sūt!  
omnia infici illic tetro odore. ideoq; nō penitus ad  
nūcupationem sui cōgruere insularū qualitatem;

Caii iulii solini ad aduentū polihistor siue de  
situ orbis ac mūdi mirabilibus liber finit;

The reverse is blank. There is good reason to believe this beautiful volume to be the earliest production of the joint press of Cæsar and Stol. The present is a large and fine copy of it, in blue morocco binding.

438. SOLINUS. *Printed at Venice.* 1498. Quarto.

On the recto of the first leaf, printed in large lower-case Gothic letter, we read 'Solinus de Demoralibus\* Mundi.' The text follows on the reverse of this leaf, and ends on the recto of f vj; the preceding letters, or signatures, having each eight leaves. The colophon is thus:

F I N I S  
Venetiis anno Domini . M. CCCC.  
LXXXVIII. die. x. Marci.

Panzer, vol. iii. p. 444, n°. 2406, refers to several authorities; which, considering the unimportance of this impression, are hardly necessary to be examined. The present is an indifferent copy, in calf binding.

\* Sic.







A full page has 37 lines. On the reverse of fol. 137 from its commencement, the termination of the same poem is as follows :

Viue precor. nec tu diuinam eneyda tenta.  
Sed longe sequere : & uestigia semper adora.  
Mox tibi siquis adhuc pretendit nubila liuor,  
Occidet & meriti post me referentur honores. |

In the present copy, 2 blank leaves ensue. Next follows the *Achilleis*, without prefix, commencing thus :

Agnanimū eacidē, formidatāq; tonanti  
Progeniem, & patrio uetitam succdere\* celo,  
Diua refer. q̄q̄ acta uiri multū inclita cātu  
Meonio. sed plura uacāt. nos ire per omnem  
Sic amor est, heroa uelis. schyroq; latētem  
&c. &c. &c.

A full page has 36 lines. On the reverse of the 16th leaf from its commencement, the poem concludes in the following manner :— which the reader will compare with the conclusion of the same poem, of the date of 1472 : vide post.

Gentibus atq; seuos solitus placare biformes.  
Hac tenus annorum, comites, elementa meorum,  
Et memini meminisse iuuat scit cetera mater.

It remains to observe that, in each of these poems, there are no titles, or prefixes, to the several books. A blank space is left for them, as well as for the introduction of the capital initial: nor are there numerals, signatures, or catchwords. The type is rude and uncommon: being a mixture of that of Sweynheym and Pannartz and of Laver. The dot to the *i* is generally omitted. The capital *Q* is of singular formation; and the entire impression wears the aspect of a work executed in the rudest period of the art by an unskilful printer. The text cannot boast of peculiar accuracy. The present is a large, but rather soiled copy. It is elegantly bound in blue morocco.

\* Sic.



440. STATIUS. THEBAIS et ACHILLEIS. *Without Name of Printer, Place, or Date.* Folio.

It is probable that, although a few years subsequently executed, the present impression is a reprint of the text of its precursor in the present order. I should apprehend the date of its printing to be even two or three years before that of the *Sylvæ* and *Achilleis*, with the express date of 1472 subjoined. The printer is supposed by Count Reviczky to have been Andrea Portilia; but this is certainly very doubtful. On the reverse of the first leaf, we read the 12 verses as in the preceding edition. On the recto of the second leaf, the *Thebais* begins thus:

P. PAPINII. STATII. SVRCVLI. THEBAL-  
DOS LIBER PRIMVS INCIPIT;

RATERNAS Acies : al  
ternaq; regna profanis  
Decertata odiis : sontesq;  
euoluere Thebas  
&c. &c. &c.

There are very small blank spaces left between the several books, and there is a blank space for the initial letter. A full page has 36 lines. On the recto of the 139th leaf, the *Thebais* concludes, having beneath:

Deo gratias.

The reverse is blank. On the recto of the ensuing leaf, after 12 introductory verses, we read the opening of the *Achilleis*, thus:

P. PA. STATII ACHILLEIDOS LIBER . I .

AGNANIMVM Aeacidem :  
formidatamque tonanti  
Progeniē : & patrio ue-  
titam succedere cælo  
&c. &c. &c.



On the recto of the 26th leaf, from its commencement, this latter poem concludes thus :

Hactenus annoꝝ comites elementa meorum  
Et memini : & memisse iuuat. scit cætera mater.  
Aura silet. puppis currens ad litora uenit.

The reverse is blank. Lord Spencer draws a different conclusion from my own, respecting the probable date of this impression. He conceives it to be more ancient than the preceding one ; and that the occasional various readings in the text, render it probable that it was printed from a MS. different from that of its precursor. There are neither signatures, numerals, nor catchwords. The present is a tolerably fair copy ; in red morocco binding.

441. STATIUS. *ACHILLEIS.* *Without Name of Printer or Place.* 1472. Quarto.

Having noticed what is conceived to be an earlier impression of the present poem than the one here under description, we proceed to an account of what may be safely denominated the *EDITIO SECUNDA* of the *Achilleis*. But before the description is entered upon, it may be necessary to allude to a supposed contemporaneous impression, by Andreas Gallus, at Ferrara, with the same date subjoined. This edition is briefly mentioned by Audiffredi, in his *Edit. Ital.* p. 230, upon the authority of Affo's *Memorie degli Scrittori &c. Parmigiani*, vol. iii. p. 22. Audiffredi himself had never seen it ; nor does Affo make any mention of it in his account of a supposed Parma edition of the date of 1473 : \* see his *Tipografia Parmense*, p. LV. What is yet more powerful testimony, Baruffaldi passes it over in silence. *Tipografia Ferrarese*, 1777, 8vo. I conclude, therefore, that there is no such Ferrara edition in existence. In regard to the supposed Parma edition of 1473, by Corallus, the note just referred to may probably satisfy the reader of its non-entity. We now return to the volume before us ; of the rarity and value of which Count Reviczky speaks in warm but not disproportionate terms. On the recto of the first leaf, the poem commences thus :

\* This edition is noticed by Maittaire, vol. i. p. 329 ; and a curious colophon from it is given both by Maittaire and De Bure ; vol. iii. p. 358. Affo says, ' Volle replicare anche il de-Bure ; ma non senza qualche sproposito.' *Tipog. Parmens.* p. LV.



## PAPINII STATII SVRSVLI ACHILLEIS

AGNANIMVM AEACIDEM FOR

midatam que tonanti

Progeniem. &amp; patrio uetitā succedere caelo

D iua refer. quāquā acta uiri multum inclyta cantu

M oeonio : sed plura uacant : nos ire per omnem

S ic amor est : heroa uelis : Scyro que latentem

D ulichia proferre tuba : nec in Hectore tracto

S istere . sed tota iuuenem deducere Troia.

&amp;c. &amp;c. &amp;c.

A full page has 24 lines. There are neither signatures, numerals, nor catchwords; and there is no break or distinction between the two books. On the recto of the 24th and last leaf, the termination is as follows :

H actenus armorū comites elemēta meorū

H aec memini : &amp; meminisse iuuat scit caetera mater.

A ura scil&amp;. puppis currens ad littora uenit ;

On the reverse, in the centre, we read this colophon :

PAPINII STATII SVRSVLI

ACHILLEIDOS FINIS

M. CCCC. LXXII.

NICOLAO TRO

NO PRIN

CIPE

VENETIIS;

The type has a resemblance to that of John de Colonia. The mode of printing the diphthong *ae* proves that it is neither Spira nor Jenson; but there is a greater appearance of the press of the latter, than of the former, about it. Brunet has only a brief reference to Panzer, who satisfies himself with Denis, p. 699, n°. 6233; in which latter authority the description is brief but exact. The present is a desirable copy, in red morocco binding.



442. STATIUS. THEBAIS. *Without Name of Printer, Place, or Date.* Folio.

There is a good account of this impression in the *Cat. de la Valliere*, vol. ii. n°. 2545, which has been reprinted in the *Introd. to the Classics*, vol. ii. p. 232-3. This edition is there supposed to have been executed at Milan in 1478. See too *Bibl. Pinell.* vol. ii. n°. 4988. MOMBRITIUS is the acknowledged editor of it. On the reverse of the first leaf is a poetical address of Boninus Mombritius to Bartholomeus Chalcus. On the recto of the following leaf (marked a i for a ii,\*) the *Thebais* begins; having 34 lines in a full page. The signatures, from a to s, are in eights: s has six, and t has five leaves. After the conclusion of the *Thebais*, (similar to that of the edit. prin. extracted at p. 367 ante,) we read as follows:

Bon . Mombr . M . D . Barth . Calco . S . D .

Accipis impressam Beloueside Thebain urbe

O decus o uitæ spes nimis ampla meæ .

V iue memor nostri . nihilum iam quærimus ultra :

Q uam q̄ sis nostri Bertholomæe memor .

The reverse is blank. The present is a tall and elegant copy, in green morocco binding.

443. STATIUS. SILVÆ. (*Supposed to have been Printed by Vindelin de Spira. Venice.*) 1472. Folio.

EDITIO PRINCEPS. We now commence our account of the editions of the *Silvæ*, of which the present is unquestionably the first. This impression is incorporated in an edition of the joint works of CATULLUS, TIBULLUS, and PROPERTIUS; which has been minutely described at page 294-6 of the first volume of this work. The proeme of Statius commences on the recto of fol. 126, of the volume just referred to, in the following order.

\* The next two leaves are marked a ii and a iii, which ought to be a iii and a ii.



P. PAPINI STATII SVRCVLI SILVA  
RVM LIBER PRIMVS.

PROHOEMIVM AD STELLAM.

IV MVLTVM QVE dubitavi  
Stella iuuenis optime & in studiis  
nostris eminētissime: qua parte uol-  
d luisti: an hos libellos q mihi subito  
&c. &c. &c.

This proheme concludes at the 7th line, on the reverse of the leaf upon which it commences. The text of the *Silvæ* commences thus, on the recto of the ensuing leaf:

In Equū Maximū Imp. Domici.

q VE SVPER IMPOSITO  
moles geminata colosso  
Stat latiū cōplexa forū: cēlone peractū  
Fluxit opus: sicutis an conformata caminis  
Effigies: lassum Steropem: Brontemq; reliquit?  
&c. &c. &c.

A full page has 35 lines. There is, as usual, a prose prefix to each book. On the reverse of the 58th leaf from the commencement, the text of the poet concludes; to which is subjoined the following colophon: as already printed in vol. i. p. 296.

P. Papini Statii Syluaꝝ. Liber Vltimus.

Tabula librorum qui sunt in presenti uolumine.

Albius Tibullus elegiae Scriptor optimus.

Aurelius Propertius Beuanus.

Clarissimi poetę Catulli Veronēsis Epigrāma.

Pub. Papinus. Statius Syluarum.

M.CCCC.LXXII.

For references to authorities, consult the pages before referred to.



444. STATIUS. *SILVÆ. Printed by I. de Colonia.*  
*Venice. 1475. Folio.*

It is probably doubtful whether this, or the ensuing edition, were the first published; but as the present one is supposed to be a reprint of its Venetian precursor, it is inserted in the present order. The reader must however be told, that, like the preceding one, it is incorporated with an edition of CATULLUS, TIBULLUS, and PROPERTIUS, of the date of 1475, and is described in the first volume of this work, at p. 297-8: where also the colophon (at the conclusion of Tibullus) will be found. It remains then only to give the following brief, but exact account of it. On the recto of the 128th leaf, from the opening of the volume, the proheme begins as before; succeeded by the text on the recto of the following leaf, thus:

In Equum Maximum Imp. Domici.

q

VE SVPER IMPOSITO

moles geminata colosso

Stat latium complexa foræ: cælo ne p auras

F luxit opus: sicutis an conformata caminis

E ffigies: lassum Steræpem: Brontemq; reliquit?

&c. &c. &c.

A full page has 35 lines. The poem comprises 58 leaves, and is without signatures, numerals, and catchwords. It terminates thus:

C ui nomen uox prima meum: ludusq; tenebo

R isus & e nostro ueniebāt gaudia uultu.

P. Papini Statii Siluæ. Liber Vltimus.

For authorities, see as above referred to.



445. STATIUS. SILVÆ: CUM COMMENTARIIS  
CALDERINI. *Printed by Pannartz. Rome.*  
1475. Folio.

We may begin our account of this very rare and estimable production, by putting entirely out of the question a supposed impression of the *Works* of Statius, of the same date; which Orlandi, De Bure, Laire, and Panzer, have erroneously imagined to be in existence. Audiffredi, and the researches of subsequent bibliographers, forbid such a conclusion. This volume is amply and correctly described in the *Edit. Rom.* p. 183-6: but the ensuing account of it may not be unacceptable. On the reverse of the first leaf we observe a list of the contents of the volume, which list is specifically given by Audiffredi. This informs us that the impression comprehends, 1. The *Sylvæ*: 2. The Commentaries upon them by Calderinus: 3. Commentaries of the same upon the Sappho to Phaon: 4. Obscure passages of Propertius explained by the same: 5. Excerpts from the third book of the Commentaries upon the *Sylvæ*, relating chiefly to grammatical questions. The list is thus terminated:

Totum opus quanti laboris fuerit ex rebus quas in eo  
reperies: facile cognoscas:

On the recto of the ensuing leaf is Calderinus's prefatory address to Augustinus Mapheus: 3 pages. On the reverse of the third leaf are some verses, with this prefix: 'Domitius Hortatur Statium Papinium ut redeat Neapolim in patriā: vbi et blandietur Franciscus Aragonus Regis. Ferd. F.' Beneath, are 25 verses — subscribed 'ευτυχως.' The proeme of Statius commences on the recto of the following leaf, followed by the Annotations of Calderinus, addressed to A. Mapheus. The Greek type in this, and in other parts of the commentary, is proportionably small with that of the commentary itself; but it partakes of the character of the large Greek type used by the same printer. On the recto of the 6th leaf, from the beginning of the volume, the text of the poem commences. Each book is followed by the commentary. The text is in the usual large type; the annotations are in the small type: see p. 345 ante. A full page of the poetry has 35 lines. On the recto of fol. 137, we read this colophon:



DOMITII CALDERINI VERONENSIS  
SECRETARII APOSTOLICI. SYLVA  
RVM RECOGNITIO ET INTERPRE  
TATIO: QVANTI LABORIS FVERIT  
OPVS VIGILIARVM QVE BONORVM  
IVDICIVM ESTO: VIRTVTI DATVM.  
ET POSTERITATI ROMAE K. SEXTI  
LIBVS. MCCCCLXXV.

A brief life of Statius is on the reverse. The remaining leaves are devoted to the Opuscula before noticed, as described in the list on the reverse of the first leaf of the volume. On the reverse of the last leaf but one, we read these verses of Calderinus, and the subjoined imprint:

Domitius ad lectorem.

Sic mihi perpetue contingant murmura laudis.

Et bona post funus hora superstes eat.

Vt nostros cupio multis prodesse libellos.

Famaq; non ullo tincta cruore placet.

Me legat inuitus nemo: non scripsimus illi.

Huic scripta est: si quem pagina nostra iuuat.

. IMPRESSIT .

ROMAE AD AEDES MAXIMORVM.

ARNOLDVS PANNARTZ.

E GERMANIA IDIB. SEXTILIB.

ANNO A NATALI CHRISTIANO.

MCCCCLXXV. XYSTO. PONT. MAX.

A register occupies the recto of the ensuing and last leaf. In the whole, 169 leaves. 'Nunc (says the late Count Reviczky) de meritis editionis aliquid dicturum. Editoris ipsius verba transcribemus, ex quibus colligere liceat quantum ad auctoris textum emendandum, ad sanas suspectasque lectiones discernendas, conferre possit:" " Illud in primis (inquit Calderinus) reperiens è nobis obseruatum ut quotiens carmen emendatione nostra secus scriptum est: quam in aliis codicibus: id autem passim occurret: in cōmentariis representauerimus priorem



scriptionem quam ως αριστοτικοί τε και κριτικοί οβελιζομεν, et tanquam falsam expungimus subiectis novae rationibus: quas tibi in primis probare cupio." A copy was in the *Bibl. Pinell.* vol. ii. n°. 4986. The present is a fair sound copy, in old red-morocco binding, with the arms and cypher of prince Eugene; being a duplicate from the Imperial library at Vienna.

446. STATIUS. OPERA. *Printed by Octavianus Scotus. Venice. 1483. Folio.*

This is the FIRST EDITION of the works of Statius collected into one volume: those impressions of the supposed dates of 1475 and 1476 being entirely fictitious. One source of the error of the supposed edition of 1475, may have arisen from the subscription to the *Silvæ*, in the preceding edition, of the date of 1475, being literally reprinted and subjoined to the text of the same poem in the present impression: see the note in the *Edit. Rom.* p. 184. We may be brief, but particular, in our account of this impression. The *Thebais* contains the commentary of LACTANTIUS. It commences on A ii, and ends Q vij: in eights. On Q viij the *Achilleis* begins; accompanied by the commentary of FRANCISCUS MATARACIUS. On T vj, reverse, this poem ends. It is followed by the commentary of CALDERINUS upon the *Silvæ*; beginning on sign. a. The *Silvæ* end on l iiij, in sixes; having the date of that of the Roman impression (before alluded to) subjoined: but a has 8 leaves. The life of Statius is on the reverse. Then on m, rev. we have the text of Ovid's *Sappho to Phaon*, surrounded by the commentary of Calderinus. On n v, reverse,—in sixes—we read the colophon, thus:

Venetiis per Octavianū Scotū Mo  
doetiēsem. M. CCCCLXXXIII.

Quarto nonas Decembris.

FINIS

A register is on the recto of the following and last leaf. The present is a fair copy, in calf binding; with a red morocco back.



447. STATIUS. OPERA. *Printed by Jacobus de Paganinis. Venice. 1490. Folio.*

This is an elegant reprint of the preceding edition. Seemiller, *Incunab. Typog. fasc. iv. p. 12*, tells us, that there is a very accurate description of it by Denis, in *Garell. p. 138, &c.*; but the ensuing may suffice. The *Thebais* contains the commentary of Lactantius, the *Achilleis* that of Mataracius, and the *Sylvæ* that of Calderinus. The text of the poet is printed in a large round Roman type, the commentary in a smaller one. The text of the Epistle of *Sappho to Phaon* is also incorporated with the commentary upon it by Calderinus. The signatures from a (a i blank) to p, are in eights: p has six, and q four leaves. Then A (commencing with the *Achilleis*) to H, in eights; with the exception of B and C, which are in sixes. From H to M, inclusively, in sixes. N has five leaves. The colophon is at the bottom of the register, in a corner, thus:

Impressum Venetiis Per Magistrū  
Iacobum de paganinis brisiensis.  
M.CCCCLXXX. XXIII.  
Decembris.

FINIS

The present is a clean but cropt copy. It is in calf binding, with red morocco back.

448. STATIUS. OPERA. *Printed by B. Zanis de Portesio. Venice. 1494. Folio.*

The recto of the first leaf presents us with the contents of the volume, thus:

Statii Syluæ cum Domitii Commentariis.  
Statii Thebais cum Lactantii Commentariis.  
Statii Achilleis cum Maturantii Commentariis.  
Domitii.

This title is on what should be sign. a i. The signatures from a to z, are in eights: z has six: & and o eight; and p nine leaves; or ten,



including a blank one. On the reverse of  $\text{p. nine}$ , we read the colophon, thus :

Hoc per Bartholameum de Zanis de Portesio Venetiis  
impressum opus fœliciter explicit.

. M. cccc. lxxxxiiii. Die. xv. Martii.

A brief life of Statius, and a register, are beneath. The capital initials are, many of them, similar to those in the Silius Italicus, of which there are fac-similes at p. 357 ante. The commentary is printed by the side of the text. Panzer, vol. iii. p. 355, refers, among other authorities, to the *Bibl. Hoblyn*, vol. i. p. 264 ; where I find this edition to be the earliest one of Statius which the Hoblyn Collection contained. The present is an indifferent copy, in calf binding.

449. STRABO. Latinè. Printed by Sweynheym  
and Pannartz. Rome. Without Date. Folio.

EDITIO PRINCEPS. The same reasons which justified Audiffredi in assigning the date of 1469 to the Livy—described at p. 128 ante, warranted him in affixing a similar date to the present impression. The list of the printed works of Sweynheym and Pannartz, given by these printers themselves, and noticed in vol. i. p. 160-1, strengthens such conclusion of Audiffredi. Those therefore who will read the *Edit. Rom.* p. 28-9, may observe with what severity, but justice, the accurate author of that invaluable work comments upon the reasoning of Maittaire—but more especially upon the superficial observations of De Bure, in the *Bibliogr. Instruct.* vol. v. p. 22-3. From the list, just noticed, it appears that there were only 275 copies of this magnificent volume struck off: its rarity, therefore, is decisive. Whoever attentively compares the typography of it with that of the subsequent Roman edition of 1473, will readily acknowledge that the whole has a neatness and freshness of appearance evidently indicative of the first attempts of the press of the printers.\* On the recto of the first leaf, without any prefix, commences the prefatory epistle of the Bishop of Aleria, thus :

\* On consulting the *Edit. Rom.* at page 127, I find the neatness of the characters had not escaped its attentive author: 'typus ita integer ac nitidus appareat, ut non sine jœuunditate a Bibliophilis spectari possit.'



[G]Eographiā multos scripsisse nouimus Pater Beatissime  
Paule. II. &c.

From this preface we learn that the Latin version\* is due to the labour and care of Guarinus Veronensis and Gregorius Tiphernas. The preface is reprinted entire, with two additional epistles of Guarinus Veronensis—one to Pope Nicolas V., the other to I. A. Marcellus—in the Venetian editions of 1472 and 1494, and in the Treviso edition of 1480. Audiffredi justly remarks that Quirini has omitted a material part of the preface in his *Edit. Optim. Scriptor.* p. 222-225. In this edition, it concludes nearly at the bottom of the reverse of the 2nd leaf:

Vale semp felicissime: scīssimeq; ac placidissīe pōtifex.

On the recto of the 3d leaf the prohome of the author commences. The first section of the text begins thus:

[S] I ad philosophum alia pertineat ulla tractatio: &c.

A full page has 46 lines. Many Greek passages are inserted; and on the recto of the last leaf, beneath a table of the contents of the volume, we read the well known poetical colophon of 8 verses. The reverse is blank. See also *Incunab. Typog. fasc. i.* 19. The present is a tall and fine copy; but not free from stain. It is in russia binding.

450. STRABO. Latinè. *Printed by Sweynheym and Pannartz. Rome. 1473. Folio.*

It is allowed that the present impression is a mere reprint of its precursor; not, however, that it is an exact paginary reprint of it throughout the volume—as Panzer would lead us to conclude. As no bibliographer mentions a copy of it, in which the prefatory epistle of the Bishop of Aleria (which is in the preceding edition) is to be found, I conclude that the absence of such epistle, in the present copy does not render the impression imperfect. The prohome of Strabo commences thus, on the recto of the first leaf:

\* ‘Minimè in contemptu habendæ sunt Græcorum auctorum versiones quas laboribus antiquorum typographorum debemus. Codicum lectiones variantes a quibus ortæ sunt frequenter servant, et interdum loca quædam quæ in scriptis hodie extantibus non inveniuntur, id quod in STRABONE accidisse dicitur.’ LATE BISHOP OF ELY; *Ms. Memoranda.*



Vmmatim extra philosophiam non est: &c.

The following sub-title (wanting in the preceding edition,) is prefixed to the first section of the work:

Strabonis Geographi Europe primus Commentarius.

The impression has, throughout, heads or prefixes to the several chapters, for which spaces are left in the previous one. A full page has 46 lines. On the recto of the 235th and last leaf, beneath 13 lines of text, we read the six colophonic verses as at p. 113 ante: beneath which is the date, thus:

M. CCCC. LXX III. Die uero  
Veneris. XII. mensis Februarii.

There are neither numerals, signatures, nor catchwords. The reader may consult the *Edit. Rom.* p. 126-7; *Bibliogr. Instruct.* vol. v. p. 25-7; and Panzer's *Annal. Typog.* vol. ii. p. 437, n°. 109. The present is a fine large copy, with many rough fore edges. It is in old red morocco binding.

451. SÜETONIUS. DE VITIS XII. CAESARUM.  
(Printed by Philip de Lignamine). Rome.  
1470. Folio.

EDITIO PRINCEPS. We have here another (if not the first) magnificent specimen of the press of Philip de Lignamine, although his name be not subjoined to the impression. The powerful reasons adduced by Audiffredi in his description of the Editio Princeps of Quintilian's Institutions—(which have been already laid before the reader at p. 305-6, ante) together with a careful comparison of that publication with the present one, render it almost indisputable that both these works issued from the press of P. de Lignamine:—‘sunt que eximia, et prima opera officinae Jo. Phil. de Lignamine’—are the emphatic words of this last mentioned bibliographer. *Edit. Rom.* p. 46. It follows, therefore, that the old school of bibliography, including even Laire, were clearly in error in assigning the Quintilian and the Suetonius, edited by Campanus, to the press of Ulric Han. ‘Numquid ipsum [scil. Udalricum Han] pudit eas editiones suas



profiteri, quae quamdiu VETUS TYPOGRAPHIA apud mortales in honore erit, tamdiu inter præstantiores semper habebuntur?—concludes the animated and indignant Audiffredi.' Well might Fossi (acceding fully to the same opinion) thus commence his description of the volume before us:—' Editione hæc vix elegantiore reperies—elegantissimis characteribus rotundis admodum conspicuis' &c. *Bibl. Magliabech.* vol. ii. col. 624.

On the recto of the first leaf, we read the brief and prefatory letter of Campanus to Cardinal Piccolomini; in which Campanus observes that, 'he had read Suetonius when a boy—but of that, of which he had formerly only tasted, he now enjoys an abundant draught.' No notice is taken in it of any existing, or projected, edition. Indeed this should seem very improbable; since the present one, although printed in the same Dominical year, was put forth in the *sixth year of the Papacy of Paul II*: and the ensuing one in the *seventh year* of the same papacy. The epistle of Campanus, comprehending only 19 lines, is printed entire (as Audiffredi observes) in the works of Campanus edited by Fernus in 1495, fol. XLV. This epistle is immediately succeeded by a table, referring to the folios in the volume, with the following prefix:

**Sequūtur Rubrice librorum p ordinem.**

The table concludes on the reverse of the first leaf. The text of the author commences on the recto of the ensuing leaf, thus:

Nnum agens Cēsar sextūdecimum Patrē  
amisit. Sequentibusq; consulibus flamendi  
alis destinatus dimissa consutia quæ familia  
equestri sed admodum diues prætextato  
disponsata fuerat Corneliam Cinne quater  
consulis filiam duxit uxorem. Ex qua illi  
&c. &c. &c.

A full page has 35 lines. There are neither signatures, numerals, nor catchwords. The Greek passages (in character precisely similar to the fac-simile at p. 307 ante) are regularly printed. The chapters are uniformly destitute of titles, or heads; and on the reverse of the 125th and last leaf, we read the colophon thus:



Cai Suetonii Tranquilli de. xii. Cæsarum uitis liber ultimus feliciter finit. absolutus Romę in pinea regione uia pape Anno a Christi natali. M. CCCC. Lxx. Sextili mēse Pauli autem Veneti. ii. Pont. Max. anno sexto.

This magnificent impression, which was neither in the Harleian nor Pinelli Collections, is of very great rarity; and was sold at the sale of the Crevenna library for 500 florins; having brought 1340 livres at the sale of the Valliere library. See the *Introd. to the Classics*, vol. ii. 237-8. The present is a fine large copy, although not quite free from stain. It is in old red morocco binding.

452. SÜETONIUS. DE VITIS XII. CAESARUM.  
*Printed by Sweynheym and Pannartz. Rome.*  
1470. Folio.

EDITIO SECUNDA. Before we describe the volume itself, it will be necessary to notice two particulars relating to it; one of which is specified by Audiffredi, the other by both De Bure and Audiffredi. First, this impression, although put forth subsequently to the editions of Leo and Quintilian (according to the preface of its episcopal editor,) is, nevertheless, noticed as a *prior* publication in the memorable list by the printers themselves—so often referred to in this work:—‘quod utrum casu, vel consilio factum fuerit, quis definire ualeat,’—says Audiffredi. In the second place, both De Bure and Audiffredi notice the large ornamental capital initials, attached to side borders of a similar character, with which this impression is adorned. ‘Hac fortasse de causa, post nominatum Plinium, quo totius naturae mirabilia continentur, nostri typographi Suetonium ab ipsis excusum, ceu egregium humanae industriae specimen, ob oculos Pontificis sistere congruum esse duxerunt. Sed haec est mera hariolatio.’ Such is Audiffredi’s ‘conjecture’ upon the subject: *Edit. Rom.* p. 65. De Bure was of opinion (but erroneously) that these ornamental capitals and borders were executed by means of metal. *Bibliogr. Instruct.* vol. v. p. 595, n°. 4919. I shall endeavour to prove that these ornaments were *never* executed by Sweynheym and Pannartz.

The earliest introduction of such ornaments is, I believe, assigned to Ratdolt, an ingenious printer at Venice; whose Latin edition of



Appian, of the date of 1477, exhibiting similar decorations, has been described at p. 254 of the preceding volume of this work. Whether the same printer made use of such ornaments before this period, I am at present unable to determine:—but it is quite certain that in *no other publication* of Sweynheym and Pannartz will such decorations be found. And it is also equally certain, that there are copies of this edition of Suetonius *without* such ornaments. His Lordship possesses one of this description: a point, which is very material in the discussion—and of which neither De Bure nor Audiffredi appear to have been informed. Yet more essential than either of the foregoing considerations, is the following one. Upon a careful examination of the ornaments themselves, it is obvious that they were *subsequently introduced*, and not worked with the body of the text. They are also most irregularly executed; and do not *fit the spaces* which they were designed to occupy. A comparison with other works, in which these decorations are introduced, will shew, that the tops of the capital letters run in a uniform line with the first line of the text:—here, they are above the text—sometimes leaning to the left, and sometimes to the right—and usually attached to the border in a very clumsy and unskilful manner. I conceive, therefore, that those copies of this impression of Suetonius, in which such capital initials appear, have been thus decorated by some subsequent typographical artist—at least seven or eight years after they had issued from the press of Sweynheym and Pannartz. It is material to add, that the copy in this collection, divested of such ornaments, is lineally, verbally, and literally the same as that in which the ornaments appear. We may now return to the impression itself.

The reverse of the first leaf presents us with the brief address of the Bishop of Aleria, in which Suetonius is called an author ‘*exquisite cognitionis*.’ The Bishop further remarks, that the printers had applied to him to publish this author on their completion of Quintilian. The existence of the opusculum ‘*De Viris illustribus*,’ by the same writer, is acknowledged by the editor; although a copy of it had never been seen by him. The tract entitled ‘*De Rhetoribus et Grammaticis*,’ is pronounced to be ‘*libellus dignus facile Suetonio*.’ This epistle has only 23 lines. It is followed by the verses of Ausonius upon the author, and upon his Lives of the Cesars:—terminated by the following date:

**Tibi Pater Beatissime omnes uitam optāt & felicitatē diu-  
tissimā Dominici Natalis. M. CCCC. LXX. Ponti-  
catus uero tui. Anno VII.**



These occupy the first leaf, and conclude on the recto of the second. On the reverse of the second is the table, with this prefix :

**Sequuntur Rubrice librorum per ordinem.**

On the recto of the third leaf, at top, it is thus :

**C. Suetonii Tranquilli de duodecim  
Cesaribus liber. C. Iulii Cesaris uita.**

**Nnum agens Cesar sextumdecimū Patrem  
amisit. Sequentibusq; consulibus Flamen  
dialis destinatus dimissa cōsutia que familia  
equestri sed admodum diues pretextato di-  
&c. &c. &c.**

A full page has 38 lines. The Greek passages are inserted ; and on the recto of fol. 107 and last, we read the following date beneath 8 verses of a poetical colophon :

**. M. CCCC. LXX.**

The titles to the chapters are in small, or lower-case letter. Consult the authorities in the *Introd. to the Classics*, vol. ii. p. 238. The present copy, with the ornamental capitals, is a very fine one, in red morocco binding. That, without such ornaments, is an indifferent one.

**453. SÜETONIUS. DE VITIS XII. CAESARUM.**  
*Printed by Ienson. Venice. 1471. Quarto.*

Audiffredi and Sardini correctly designate this volume as a quarto, and not a folio—as De Bure has done. The account of the latter is, it must be confessed, equally brief and barren. On the recto of the first leaf, after five commendatory verses of Ausonius, we read as follows :

**CAII SVETONII TRANQVILLI DE VITA. XII.  
CAESARVM LIBER PRIMVS DIVVS IVLIVS  
CAESAR INCIPIT FOELICITER.**

**VLIVS CAESAR ANNVM AGENS  
sextūdecimum patrem amisit : sequentibusq;**



consulibus flamendialis destinatus: dimissa  
Cossutia quæ familia equestri sed admodum  
&c. &c. &c.

A full page has 32 lines. The text is divided into sections as well as into chapters; and it terminates on the recto of the 162nd and last leaf: followed by the verses of Ausonius (as in the preceding edition) upon the Lives of the Cæsars. On the reverse of the same leaf, beneath the word FINIS, we read this quaint colophon:

H oc ego nicoleos gallus cognomine ienson

Impressi: miræ quis neg& artis opus?

A t tibi dum legitur docili suetoni ore:

Artificis nomen fac rogo lector ames.

. M . CCCC . LXXI .

There are blank spaces for the insertion of the Greek passages; which may prove that the volume was published before the Tortellius of the same date. This impression is executed in the usually elegant style of Jenson's printing. I remember to have seen a fine copy of it—'with illuminations, and the heads of the Twelve Cæsars beautifully carved in ivory, and inlaid on red velvet in the interior of the binding'—which was sold at a public auction, in 1804, for 44*l*. There is probably a copy of this interesting volume upon vellum, in some hitherto unsearched collection. The reader may consult the *Edit. Rom.* p. 65; *Storia Critica di Nicolao Jenson*, lib. iii. p. 13; and *Introd. to the Classics*, vol. ii. p. 238-9. The present is a large and rather fine copy: in red-morocco binding.

454. SUETONIUS. DE VITIS XII. CAESARUM.

*Printed by Sweynheym and Pannartz. Rome.*

1472. Folio.

Like Audiffredi, we may be brief in the description of this impression. It is a complete reprint of its precursor, from the same press. Like the second Roman Strabo, it seems to have been published without the prefatory matter of the preceding edition; as no copy of it has yet been described which contains the preface of the



Bishop of Aleria. On the recto of the first leaf, at top, commence the verses of Ausonius, as before. The reverse of this leaf presents us with the table. On the recto of the second leaf, at top, commences the text of the historian, which continues, precisely similar to that of the foregoing impression, to the recto of the 106th and last leaf; where we have six verses of colophon. Beneath is the imprint, thus:

M. CCCC. LXXII.  
die XVII Septembris

The present is a sound copy, in green morocco binding.

455. SÜETONIUS. VITÆ XII. CAESARUM. *Without Name of Printer, Place, or Date.* Quarto.

This is the impression which Laire properly designates as being printed 'page for page, and line for line, after that of Jenson.' It was probably published (as he supposes) not long after the appearance of the Venetian impression of 1471. Laire calls the type 'neat and round.' It has the aspect of an early Ferrara volume. There are neither numerals, signatures, nor catchwords. The same impression seems to have been noticed by Maittaire, vol. i. p. 762; and by Rossi, p. 71, as Panzer intimates. *Annal. Typog.* vol. iv. p. 197. *Index Libror.* vol. i. p. 189, 190. The verses of Ausonius, in commendation of the author, have this prefix:

AVSONII VERSVS.

Instead of the colophonic verses of Jenson, as given in the last page, we have some tetrasticha in praise of the twelve Cæsars, with the following prefix:

Tetrastica de cæsaribus post Tranquillũ

having, at the termination, on the recto of the ensuing leaf from which they commence, the word FINIS. Two brief biographies follow, on the reverse of this leaf. Then another leaf, of which the recto is blank, and the reverse contains the register. This latter (and not unimportant) circumstance has escaped Laire. The present is a fair copy; in calf-binding.



456. SUETONIUS. DE VIRIS ILLUSTRIBUS *Without*  
*Name of Printer, Place, or Date.* Quarto.

This is a singular and rather interesting little volume. It is edited by Petrus Melleus, and dedicated to Petrus Posterula; each of them residents, if not natives, of Milan; and the latter, a Senator of the same city. What is extraordinary, it exhibits the identical preface which Gaspar Lampugnani prefixed to his own edition of the same work, and dedicated to Boninus Mombritius. The editions of Lampugnani and Melleus are each without a date; and it may be doubtful, therefore, which of these editors is to be taxed with plagiarism of no ordinary occurrence. Saxius, as might be expected, is copious and interesting: see the *Hist. Lit. Typog. Mediol.* p. DCXIII, note o; where a reference is made to a material antecedent passage, at p. DXLVII-VIII, note a. Saxius arranges the edition of Lampugnani as the first; but adds that, to his knowledge, there is no other work extant with the name of P. Melleus as the editor, or author, of it. 'Melleus was certainly domesticated at Milan, when he dedicated this edition to Posterula about the year 1480: the latter dying about the year 1484, 'honoribus et sapientia clarissimus.' Panzer refers exclusively to Saxius.

The first leaf comprises the address of Melleus, as before described. The second and third leaves are filled by a table. On the recto of the fourth, we read the opening of the text thus:—which will remind the reader of a similar commencement in the account of the editions of Aurelius Victor—who is probably the genuine author of the work: see Fabric. *Bibl. Lat.* lib. i. ch. vi., lib. ii. ch. xxiii., lib. iii. ch. ix.

SVETONIUS TRANQUILLVS  
 DE PRAECLARE GESTIS  
 ROMANORVM.

ROCA REX Albanorū  
 Amulium & Numitorem  
 filios habuit: quibus regnū  
 annuis uicibus habendum  
 reliquit. ut alternis impe-  
 &c &c. &c.



A full page has 24 lines. There are neither numerals, signatures, nor catchwords. On the recto of the 32nd and last leaf, we read as follows:

DE REBUS PRAECLARE GE  
STIS VIRORVM ILLVSTRIVM

Romanas acies regū que illustria facta.

Si cupis hoc sūas fac breue lector opus:

Quod breue sit quāuis īgētia pōdera rerū.

Continet & ueterū fortia facta uirum.

The reverse is blank. This impression is justly attributed to the Milan press, and is executed in the same type with which the Solinus, noticed at p. 362 ante, is printed. A sound copy; in red morocco binding.

457. SÜETONIUS. DE GRAMMATICIS & RHETORIBUS CLARISSIMIS. *Without Name of Printer, Place, or Date.* Quarto.

There can be hardly any question but that the present elegant little volume came from the press of Jenson. This was the opinion of the compiler of the Crevenna Collection; (*Bibl. Crevenn.* vol. iv. p. 218, n°. 7335,) in which Sardini coincides, and assigns the date 'verso il 1471' to the impression. *Storia Critica di Nicolao Jenson*, lib. iii. p. 20. It is without signatures, numerals, and catchwords; and commences thus on the recto of the first leaf:

SVETONII TRANQVILLI DE  
GRAMMATICIS ET RETHORIBVS CLARISSIMIS LIBELLVS  
FOELICITER INCIPIT.

g Rammatica Romæ ne in  
usu quidem olim ne dū in  
honore ullo erat. rudi. s. ac  
bellicosa etiam tū ciuitate.  
nec dum magnopere libe-  
&c. &c. &c.



A full page has 24 lines. On the reverse of the 15th and last leaf, at bottom, the text terminates thus :

be causis ppter quas mori destinasset diu  
ac more contionantis redditis abstinuit  
cibo. FINIS AMEN

The present is rather a soiled copy ; in blue morocco binding.

458. SUETONIUS. DE CLARIS GRAMMATICIS &  
RHETORIBUS. *Printed by S. J. De Ripoli.*  
*Florence. 1478. Quarto.*

On the recto of the first leaf, the text begins thus :

C. SVETONII . TRANQVILLI .  
DE GRAMMATICIS . ET RHE  
TORIBVS . CLARIS . LIBER . IN  
CIPIT .

g RAMMATICA . ROMAE  
ne in usu quidem olim ne dū in  
honore ullo erat : rudi scilicet ac  
&c. &c. &c.

This commences on what should be sign. a i. The same signature regularly follows : marked as far as a vii, and concluding the volume on the reverse of a xiv.—thus :

NIL . AMPLIVS . REPERITVR .

IMPRESSVM FLORENTIAE A  
PVD SANCTVM IACOBUM DE  
RIPOLI . MCCCCLXXVIII

The present is a beautiful copy, in russia binding. Panzer refers to the Valliere and Pinelli Catalogues. *Annal. Typog.* vol. i. p. 406.



459. SYMMACHUS. EPISTOLÆ FAMILIARES. *Without Name of Printer, Place, or Date.* Quarto.

EDITIO PRINCEPS. This impression is of considerable rarity. It was unknown to bibliographers, till Morelli gave a particular and interesting account of it, in the *Bibl. Pinell.* vol. ii. n°. 3837. Panzer refers to Denis, p. 672, n°. 5982, where the authority of *Weif* is quoted. Whether that and the present be the same impression, I cannot determine; but it seems certain that no edition of the Epistles of Symmachus was published in the XVth century—as the editor, Bartholomeus Cynischus, from his prefatory address, appears to have put forth the publication during the pontificate of Julius II.; which did not take place till 1508. The very inscription or title to the present edition may be thought to prove that no anterior one was in existence. Yet on the authority of Juretus, (*Miscell. ad Symmach. Epist. addit. Edit.* Paris, 1604, p. 7,) we find that this impression loses in intrinsic worth what it acquires in rarity: ‘immane quantum corrupta, confusa, truncata’—are the words of Juretus. See the authority first above quoted.

On the recto of the first leaf, sign. a, the title is thus:

SYMMACHI  
SENATORIS ROMANI EPISTOLAE FAMILIARES | & elegantissimæ nunquam alias Impressæ:  
& nouiter Per Bartholomæum Cynischum Amerinum  
ab inferis pene reuocatæ.

Below, after a notice of what Procopius wrote concerning Symmachus, we read as follows:

In Calce Epistolæ nōnulli Tractatus Vtilissimi  
Impressi sunt.

The tracts alluded to, are these; but in the present copy (which was Pinelli's) no such tracts appear. ‘De Mensura Astrolabii: De Statu Mundi: Mensura de Horologio: Ad inveniendum cuiuslibet rei



altitudinem: Argumentum Quomodo magnitudo terræ deprehēdenda sit: De Gnomonica Institutione, & Umbrarum discursu: Quotiens in leuca rotetur rota.' On the reverse of this first leaf is the address of Bartholomæus Cynischus Amerinus, in 16 lines. On the recto of a 2, is a poetical address from the same person, and a similar one from Marcus Antonius Casanova in praise of Symmachus and of his editor Cynischus. On the reverse are two more poetical addresses. Then an entire blank leaf. The recto of the ensuing and 4th leaf is blank, and on the reverse of it is the account of Procopius concerning the author. On the recto of the 5th leaf, sign. b, commence the Epistles of Symmachus. A full page has 25 lines. There are two alphabets of signatures; each running in fours. The first alphabet is entire; the second extends to dd iiij; on the recto of which we read this subscription:

Epistolarum Symmachi Senatoris Romani

Finis.

The reverse is blank. This is rather an indifferent copy, in calf binding.

460. TACITUS. *Printed by Vindelin de Spira.*  
*Without Date. Folio.*

EDITIO PRINCEPS; containing only the *Six Last Books of the Annals*, and the *first Five Books of the Histories*. It has been the common opinion of bibliographers that this very rare and valuable impression was the first effort of the press of JOHN DE SPIRA; but I incline to the opinion of La Serna Santander, that it is, with greater probability, the earliest production of the press of VINDELIN DE SPIRA—as, in one of the editions of Cicero's Familiar Epistles, the former gives us to understand that such edition was the 'primus labor' of his press: see vol. i. p. 321-2: also the *Dict. Bibliogr. Choisi*, vol. i. p. 177; vol. iii. p. 383. There is another ground upon which such an opinion may be supported. The manner of *working the letter-press* is different from that in the volumes printed by the elder brother, John de Spira; and the characters in this volume have not that appearance of neatness and freshness which are observable in the acknowledged productions of J. de Spira. On the other hand, it is remarked, that the *catchwords*, in this impression, are no where repeated in the publications of V. de Spira; but, for the



same reason, J. de Spira himself was not the printer of the work, as catchwords are not to be found in those productions to which his name is subjoined. This argument, therefore, applies equally to both parties. We proceed to the book itself.

On the recto of the first leaf (in this copy superbly illuminated) we read the following, without prefix :

AM Valerium Asiaticū bis consulem : fuisse  
quondā adulterū eius credidit : pariterq; ortis  
inhians quos ille a Lucullo captos insigni ma-

On the recto of fol. 151, the last of the Six Books of the *Annals* ends at bottom, thus :

nauium magnitudine potiore.

The reverse is blank. On the recto of the following leaf, the History of the *Manners and Customs of the Germans* commences as follows :

Cornelii Taciti illustrissimi historici de situ morib<sup>9</sup>  
& populis Germaniæ libellus aureus.

g Ermania omnis a Gallis rhētiisq; & pannoniis :  
Rhenō : & Danubio flumībus : a sarmatis : dacisq;

A full page has 36 lines. On the reverse of the 8th leaf, this history concludes with the word FINIS. Then a blank leaf. On the recto of the ensuing one we read

Cornelii taciti equitis Romani dialogus de oratorib<sup>9</sup> claris.

This treatise contains 15 leaves. On the recto of the last leaf, we read this memorable colophon :

Finis Deo laus  
Cæsareos mores scribit Cornelius. esto  
Iste tibi codex : historiæ pater est.  
Insigni quem laude feret gens postera : pressit  
Spira premens : artis gloria prima suæ.



The reverse is blank. Maittaire, vol. i. p. 283, note 2, has assigned the date of 1468 to this impression, on the authorities of Chevillier and Naudæus. These authorities, however ingenious and respectable, are not of sufficient weight to justify such a conclusion; especially if, (as it is presumed to be, before shewn to the contrary,) Vindelin de Spira were the genuine printer of this edition. De Bure, *Bibliogr. Instruct.* vol. v. p. 582, is copious and satisfactory; except that he is a little confused concerning the priority of the present work, and that of the Familiar Epistles of Cicero—both of them, in his opinion, executed by J. de Spira. Seemiller is rather full and particular, noticing a few discrepancies in De Bure; *Incunab. Typog. fasc. i.* p. 9-10. Denis (whose brochure concerning John de Spira should be in the library of every bibliographer) thus observes of the colophon—‘quem, an Johannes etiamdum vivens, an ab ejus subita morte Wendelinus frater vulgaverit, hic quidem in medio relinquam.’ What he adds, is inserted in the note below.\* Upon the whole, I incline to believe that this edition is the typographical workmanship of V. de Spira; and, as such, and being the earliest production of his press, we may conclude it to have been executed quite at the commencement of the year 1470. Lichtenberger is not particularly instructive. *Init. Typog.* p. 162. In regard to the *intrinsic* excellence of this impression, the reader, on consulting the authorities noticed in the *Introd. to the Classics*, vol. ii. p. 246,

\* After stating the colophon, Denis continues—‘Viden,’ ait, [Heineken] ultimis hujus Epigrammatis verbis dubium fieri, an *Ciceronis Epistolæ*, an vero *Tacitus* labor primus Spirensis fuerit? Addit, hunc nodum hactenus a nemine solvi potuisse. Solvam fortassis ego, et quidem e poeticæ locutionis indole, latinæque constructionis regulis. Impressit a. MCCCCLXXIII. Parmæ Petrarchæ Triumphos Andreas Portilia. Epigramma subjunctum ita finit:

Hæc nam dedalicus posuit portilia parmæ  
Andreas: patriæ gloria magna suæ.

Quid censes, Lector? An editio Petrarchæ est *patriæ gloria magna suæ*, an vero Impressor Portilia? Portiliam innuis, illudque, *patriæ gloria magna suæ*, Appositum poeticum vocas, ut Virgilianum illud, quod tenes a scholiis: *gemini, duo fulmina belli, Scipiadae*, (*Æneid.* lib. vi) omisso nempe relativo pro, *qui est gloria magna suæ*; neque enim, si de Editione sermo esset, latinum foret: *Hæc posuit Portilia gloria magna*, sed gloriam magnam dici oporteret. Age nunc, et Parma transgressus, Venetias Spirenses pariter expedi. Nam sive totum posterius Distichon ad illum traxeris, quod potes, sive extrema: *Pressit Spira premens: artis gloria prima suæ*, non Taciti editionem, sed Taciti Editorem *artis suæ primam* Venetiis nempe, *gloriam* pronuntiabis, aut *primam*, quod haud infrequens Latinis, *primariam*, excellentem, singularem interpretaberis.’ DENIS; *Suffragium pro Johanne de Spira Primo Venetiarum Typographo*, 1794, 8vo. p. 23-5.



will find it to be equal to its extreme rarity. The present is a fine copy, in old red-morocco binding; being a duplicate from the collection of Prince Eugene.

461. TACITUS. *Without Name of Printer, Place, or Date.* Folio.

It would be no very violent impeachment of the judgment of a bibliographer, if he conceived this impression to have been executed at a *Venetian* press;—and even if Jenson himself were deemed to be the printer of it. There is a manifest similarity between the types of this edition and those of the last mentioned printers; but the residence of the editor of it, Franciscus Puteolanus, at Milan, and the assertion by him, that he had procured the aid of Bernardus Lanterius, ‘the most learned of the Milanese’—and had, in consequence, delivered it ‘to their printers’—render it exceedingly probable that the publication was executed at *Milan*. Count Reviczky thought that it was printed in 1480. Ernesti conceived that the *Life of Agricola* was here for the FIRST TIME published; and if the edition of the *Panegyric of Trajan* by Pliny, of the supposed date of 1476—in which appears another *Life of Agricola*—have a false date subjoined, (see p. 226-8 ante,) such conception is sufficiently accurate; although the Count was of a different opinion. Pinelli had a strange notion that the volume was executed in 1495: *MS. Reviczky*. Brotier had a high opinion both of its rarity and of its intrinsic value; observing—‘*summum debet esse apud literarum amatores hujus editionis pretium, quam miror librorum rariorum indagatoribus fuisse incognitam.*’ *Pref. Taciti. edit. 4to, 1771.* See also Ernesti, *Bibl. Lat.* vol. ii. p. 392. Panzer refers only to Maittaire and Saxius; of whom it seems pretty obvious that the latter had a fuller knowledge of it than the former. See Maittaire’s *Annal. Typog.* vol. i. p. 752, note 1: *Hist. Lit. Typog. Mediol.* p. DCXII, note (e.) The late Bishop of Ely thought it was executed between the years 1477 and 1480, at Milan, by the same printer who put forth the ‘*Panegyrici Veteres et Dictys Cretensis*,’ in 1477. He adds—‘*Raritate vel Spirenssem superat.*’ The contents of the volume will be seen from the following description of it.

The whole of the first leaf is occupied by the address of F. Puteolanus to Jacobus Antiquarius. On the recto of the ensuing leaf, a i, we read as follows:



**CORNELII TACITI HISTORIAE AVGVSTAE. L.LXI.  
ACTIONVM DIVRNALIVM.**

Am Valerium Asiaticum bis consulem fuisse  
quōdam adulteræ eius credidit: pariterq; hostis  
&c. &c. &c.

A full page has 37 lines. There are head titles to the several chapters. The XXIst book of the Annals ends on the reverse of x vj. On the recto of z (i,) begins the *Dialogue concerning the Ancient Orators*, &c. with this prefix:

**CORNELII TACITIAEQVITIS ROMANI DIALOGVS  
AN SVI SAECVLI ORATORES ANTIQVIORIBVS  
ET QVARE CONCEDANT.**

This concludes on the recto of & vij, with the word FINIS: the reverse being blank. On the recto of the ensuing leaf, irregularly marked y, the treatise concerning the *Manners of the Germans* has this prefix:

**CORNELII TACITI ILLVSTRISSIMI HISTORICI  
DE SITV MORIBVS ET POPVLIS GERMANIAE  
LIBELLVS AVREVS.**

ending on the reverse of y ix. On the following leaf, sign. A, the *Life of Agricola* commences thus:

**IVLII AGRICOLAE VITA PER CORNELIVM  
TACITŪ EIVS GENERVM CASTISSIME COMPOSITA.**

Larorum uirorum facta moresq; posteris tra-  
dere antiquitus usitatum: ne nostris quidem  
temporibus: quanq̃ īcuriosa suorum ætas omi-  
sit: quotiens magna aliqua ac nobilis uirtus ui  
&c. &c. &c.

This biography, which is the EDITIO PRINCEPS of the work, occupies 11 leaves; ending on the recto of B v, with the word FINIS beneath. The signatures of this edition are not a little capricious and irregular. They run thus: a has 7 leaves, exclusively of the first leaf, containing the epistle of Puteolanus: b, c, and d, have each 8 leaves: e to i,



inclusively, are in sixes. K to t (having Arabic numerals on the first four leaves of each signature,) are in eights: t to z (omitting y,) have each 6 leaves: then z and &, in eights: next, y with 9 leaves: lastly, A, 6—and B, 5 leaves. The date of this uncommon edition is probably as early as the year 1475. The present is, upon the whole, a very fair copy; in red morocco binding.

462. TACITUS. VITA AGRICOLÆ. *Without Name of Printer, or Place.* 1476. Quarto.

As this impression forms a part of the volume of Pliny's *Panegyric of Trajan*, of the supposed date of 1476—which latter has been already pretty fully discussed, see p. 226-8 ante—it is only necessary here to remark, that it begins on the reverse of signature f 4 of the volume just referred to. The commencement is thus:

IVLII AGRICOLE VITA PER CORNELIVM TA  
CITVM EIVS GENERVM CASTISSIME COM  
POSITA.

c LARORVM VIRORVM facta moresq;  
posteris tradere antiquitus usitatum: ne no  
stris quidem temporib⁹: quanq̃ i curiosa suo  
rum ætas omisit: quotiens magna aliqua ac  
&c. &c. &c.

A full page has 30 lines. The biography comprehends 13 leaves; exclusively of the half leaf upon which it begins, and the recto of u ii upon which it terminates. In red morocco.

463. TACITUS. GERMANIA. *Without Name of Printer, Place, or Date.* Quarto.

This is the edition which Morelli, upon the authority of Audiffredi, attributes to the press of *Gensberg* of Rome. *Bibl. Pinell.* vol. ii. p. 102. It is certainly the production of this printer, or of *Schurenner*; and whoever examines the note of Audiffredi, at p. 393, *Edit. Rom.*, will see upon what slender and doubtful evidence the distinction between



these printers is marked. The letter, used by each, is allowed to be precisely similar; which an examination of the volumes respectively executed by these printers, in this Library, will confirm. Schurenner is said to have used the oblong line, obliquely introduced, to divide his final vowels; but Gensberg never used such mark in his most distinguished works of the year 1474. Audiffredi admits that 'ægerrime alter ab altero distingui possit:' p. 385, 393, note (1.) It remains briefly to describe the volume. On the recto of the first leaf we read the opening, thus:

CAI . CORNELII . TACITI . EQVITIS  
RO . GERMANIA . INCIPIT .

ERMANIA OMNIS A GALLIS.

Rhetiisq; et Pannoniis . Rheno et

Dannubio fluminibus . A. Sarmatis

dacisq; mutuo metu aut montibus se

&c. &c. &c.

A full page has 28 lines, and the impression comprises 16 leaves. There are neither signatures, numerals, nor catchwords. On the recto of the 16th and last leaf, after 8 lines of text, we read:

. Deo Gratias.

The present is a neat copy, in calf binding.

464. TACITUS. GERMANIA. *Supposed to be  
Printed by Creussner. Without Place or Date.  
Folio.*

This thin but tall volume affords a beautiful specimen of early printing; the execution of it being given, with one consent, to *Frederick Creussner*—who exercised the typographic art at Nuremberg during the XVth century. The type is elegant and proportionate; partaking, in character, of that of Lucas Brandis, of Koeburger, and of the large Gothic type of Gering, Crantz, and Friburger. The present copy of this rare volume is an extremely beautiful one; presenting us, on the recto of the first leaf, with the commencement of the text, thus:

**Cai. Cornelij Taciti. Equitis Ro. Germania incipit.**



A full page has 33 lines; and on the recto of the 11th and last leaf—in the same line with the last line of the text (being the 16th), we read as follows:

**Laus deo clementissimo.**

There are neither numerals, signatures, nor catchwords. Seemiller, *Incunab. Typog. fasc. ii. p. 151*, is brief but satisfactory; although I cannot agree with him that the paper is 'minus firma.' The present desirable copy is in russia binding.

**465. TACITUS. OPERA. Printed by S. G. de Lothoringia Tullensis. Rome. 1515. Folio.**

EDITIO PRINCEPS of the FIRST FIVE BOOKS OF THE ANNALS. These Books were procured through the munificence of Pope Leo X. from the Abbey of Corvey, in Westphalia, at a considerable expense. The editor of the impression was the Younger Beroaldus. On the recto of the first leaf, nearly in the centre, we read the title and privilege, thus:

**. P. CORNELII TACITI LIBRI  
QVINQVE NOVITER IN  
VENTI ATQVE CVM  
RELIQVIS EIVS  
OPERIBVS  
EDITI .**

**Ne quis intra decennium presens opus possit  
alicubi impune imprimere aut impressum ven-  
dere grauissimis edictis cautum est.**

The reverse is blank. The second leaf, and half of the third, are occupied by the prefatory address of the editor, to Pope Leo X. On the reverse of the third leaf, is an 'Admonition to the Reader,' which is worth inserting in the note below.\* The first of the newly-discovered Books of the Annals commences thus, on the recto of fol. 4.

**\* PH. BEROALDVS AD LECTOREM.**

Sed Quoniam vetus Codex, vnde hunc ipsum describendum atq; inuulgandum curauī, pluribus mendis scatet, æquum videtur Lectorem in primo quasi operis limine consilii mei, quo in hoc



R B E M R O M A M A P R I N  
cipio Reges habuere. Libertatem, & Cōsu  
latū. L. Brutus instituit. Dictaturæ ad tem  
v pus sumebantur. Neq; Tribunorū mili

The folios are numbered as far as the conclusion of these First five Books, which have the following subscription :

P. COR. TACITI LIBER QVINTVS  
FINIT AD LAVDEM OMNIPOTENTIS  
DEI ET LEONIS . X. PONT . MAX.

The corrections and annotations of Beroaldus occupy the next 3 pages. On the recto of sign. O, we have the prefatory address of Puteolanus, prefixed to the XIth and following Book of the Annals; the intervening books never yet having been discovered. On the reverse of NN iiii, the XXIst book terminates thus :

Cornelii Taciti Historiarum Libri. xxi. imperfecti & re  
liquorum qui ad hanc diem reperiuntur Finis.

The tracts *De Moribus Germanorum*, and *Dialogus de Oratoribus Antiquis*, &c. succeed; the latter concluding on the reverse of QQ vj. The Bull of Pope Leo X., dated November 1514, occupies the whole of the following leaf; and the 'Errors of the Press,' with a register beneath, are seen on the recto of the ensuing leaf:—QQ viii. The register informs us that in the two sets of alphabets, the whole of the first is in sixes, except A, which has eight; and M and N, which have only four and two leaves. In the second set, they are all sixes but QQ, which has eight. The imprint, beneath, is as follows :

toto negotio sum vsus, admonere. Nāq; errores qui poterāt nulla temeritatis nota emendari, consultis primo nonnullis eruditis & acris iudicii viris correxī. At quæ loca in se maiorem in corrigendo difficultatem habere videbantur, sicut erant reliqui, ap<sup>o</sup>positis interiori margini stellulis quæ vitiosum codicem testarentur. Seposimus vero libellum in calce Quinti libri in quo per numerum chartarum stellulam ipsam cum suo numero tanquam ad causam dicendam in iudicium vocamus. Ibi dum Lector aut dubitationem aut opinionem nostram audiet, vel sentētiam approbabit meam, vel meliorem ipse afferet.



P. Cornelii Taciti Equitis Ro. Historiarum libri quinque; nuper in Germania inuenti ac cum reliquis omnibus eius operibus quę prius inueniebantur Romę impressi per Magistrum Stephanum Guillereti de Lothoringia Tulles. dioc. Anno. M. D. XV. Kl. Martii Leonis. X. Pont. Max. anno secundo.

On the reverse of this leaf we have the Papal arms of Leo, and that Pontiff's offer of remuneration to those who should discover ancient works not hitherto edited—thus :



Nomine Leonis . X. Pont. Max. pro-  
posita sunt premia non mediocria  
his qui ad eum libros veteres  
neque hactenus editos  
attulerint.

+



On the recto of the following leaf, sign. A, begins the *Life of Agricola*; which concludes the volume on the reverse of the 10th leaf from the commencement of the same biography; with the word FINIS. The Life contains but one signature, which has 10 leaves. It seems probable, from the appearance of the press-work, and from the colophon having preceded the biography of Agricola, that the latter was printed subsequently to the execution of the foregoing portions of the volume, as a separate work. The reader may be pleased to consult the *Introd. to the Classics*, vol. ii. p. 247, for some intelligence relating to this impression, not altogether uninteresting. The present fine copy was in the La Valliere Collection; and is in red morocco binding.

466. TERENTIUS. (*Supposed to have been printed by Mentelin, at Strasbourg.*) *Without Date.*  
Folio.

EDITIO PRINCEPS. Twelve years ago\* I remember to have experienced very great difficulty in ascertaining what bibliographers had considered to be the FIRST impression of this popular author; nor is such difficulty entirely removed at the present period. Perhaps the point can never be satisfactorily adjusted. It will, however, be necessary to preface the present order of arrangement by a few observations.

Various dateless editions may be said to contend for the priority. Of these, we may formally notice the PRESENT ONE, by *Mentelin*: a second, by *P. de Lignamine*; a third, by *George Laver*—which two latter are described in the *Edit. Rom.* p. 412, but not with copiousness; or with the satisfaction usually derivable from the descriptions of *Audiffredi*:—a fourth is from the press of *Gering, Crantz, and Fri-burger*: a fifth (the third in the present order) is executed in a rude Roman type, and unlike any other with which Lord Spencer or myself are acquainted: a sixth, evidently executed in the *Sortensian Monastery*; and a seventh, recently discovered, said to be executed in the large Gothic type of *Fust and Schoeffer*. There are unquestionably other

\* *Introd. to the Knowledge of Rare and Valuable Editions of the Greek and Latin Classics*, Gloucester, 1802, 12mo. p. 46.



ancient, and hitherto superficially known, impressions of Terence.\* The Chevalier d'Elci makes mention of fifteen dateless editions, in the whole, without signatures and catchwords; of which number he describes himself (in one of his letters to his Lordship) to be in the possession of twelve.

Laire has satisfactorily shewn that this FIRST IMPRESSION was executed by Mentelin, at Strasbourg. His description of it, although not so particular as is the present one, is copious and satisfactory—concluding thus—‘hanc principem editionem eamque circa annum 1468, prodisse, affirmare vix dubito.’ *Index Libror.* vol. i. p. 51-4. The description of Laire was copied into the *Dict. Bibliogr. Hist. et Crit.* vol. iv. p. 404, by the younger Brunet, who edited this ivth volume, and who abridged the same account in his *Manuel du Libraire*,

\* The supposed impression of 1470, is nothing more than that of Zarotus, of 1481; some one having scratched out the last figures XI: so that the date stands M.CCCC.LXX, instead of M.CCCC.LXXXI. Lord Spencer has clearly ascertained this; and made a note of it in the copy of the edition which is in the library of the Earl of Pembroke. This very copy has been mentioned by the old bibliographers. Palmer saw it, and notices the volume as containing signatures; a decisive proof against the genuine date of 1470. *Hist. of Printing*, 1733, 4to. p. 54, note 1. Meerman abruptly says ‘whether this be true or not, let those examine who are in possession of the edition.’ *Orig. Typog.* vol. ii. p. 28, note s. Maittaire, vol. i. p. 290, has given the colophon of it, as if it were with the genuine date of 1470. Saxius seems to rest contented with Maittaire, and with the testimony of a noble friend, who, during his residence in London, saw this volume in Lord Pembroke’s library. *Hist. Lit. Typog. Mediol.* p. DLIX, note (d). Schelhorn has adopted this erroneous date; and Mr. Willet seems indirectly to accede to its genuineness. *Amænitat. Literar.* vol. ii. p. 331; *Archæologia*, vol. xi. ‘*Essay on the Origin of Printing.*’

‘The Bipont editors mention an edition of Terence of the date of 1469, on the authority of Westerhovius; but no library is referred to in which such edition is stated to exist: and Bishop Hare, in the preface to his edition, is of opinion that such date was *written* by some one.’ *Introd. to the Classics*, 1808, vol. ii. p. 259, note. We may safely conclude that editions, with such dates, are entirely supposititious.

One word more concerning another supposed early edition. In the *Bibl. Petav. et Mensart.* 1722, no. 1297, there is an impression *professed* to have been printed in 1469; which was bought for the Earl of Sunderland for 499 florins; but which, says Meerman, ‘non sine indignatione inspexi.’ *Orig. Typog.* vol. ii. p. 243, note s. This edition is, therefore, entered erroneously into the ms. catalogue of the Blenheim Library with the date of 1469 subjoined. It seems however that these two latter editions are one and the same. Count Reviczky had seen the copy in the Marlborough Collection; and from his *MS. Memoranda* we learn that the date is not in ms. but in print—made *to imitate* the characters of the edition. In short, this impression is no other than the one above described to have been printed in the SORTENSJAN MONASTERY—to which, as the reader will observe, no printed date whatever is affixed.



vol. ii. p. 544. The copy described by Laire, as being in the collection of the Cardinal de Lomenie, was sold at the sale of the Cardinal's library for 1160 livres. This impression was wholly unknown to Maittaire, De Bure, Audiffredi, and Braun. Panzer refers only to Laire. We shall presently describe it with minuteness.

The edition supposed to have been executed in the *Sortensian Monastery*, has every appearance about it of extreme antiquity, as the reader will particularly remark in the ensuing account of it. It is executed in the same type with which the *Comedies of Aretinus*, of the date 1478, are printed, (see fac-simile of the latter, in the subsequent volume of this work :) and to which the subscription of the Sortensian Monastery is subjoined.\* But does it hence follow that the Comedies of Terence were printed in that Monastery before those of Aretinus? I answer, that the art of printing, when introduced into monasteries, was introduced at an early date; witness, the works in the *Soubiaco* and *Eusebian Monasteries*, as noticed in vol. i. p. 194, 204. Yet in conformity with received opinions, and from a deference to that of the Noble Owner of this copy in particular, the Sortensian edition is here placed after that of the date of 1474.

The fourth and fifth impressions before noticed, will be found fully described as the second and third in the present order. In regard to the seventh, supposed to have been printed in the office of FUST AND SCHOEFFER, we may be allowed to submit the following further preliminary remarks.

Brunet, in his *Manuel du Libraire*, vol. ii. p. 543, and in his *Catalogue du Cabinet de M\*\*\**, p. 151, n°. 834, 1811, 8vo., describes this edition as the production of Fust and Schoeffer. The volume is composed of 97 leaves, and has 34 and 35 lines in the fuller pages. It commences, on the reverse of the first leaf, with a life of Terence, and the metrical order in each comedy is strictly observed. The type, as before noticed, is precisely similar to that with which the Mentz Bibles of 1462 and 1472 are executed. Brunet observes that the impression 'peut être regardée, avec beaucoup de fondement, comme la première de ce poète.' He adds that 'a lucky chance brought it to the knowledge of M. Dourches, an amateur, residing at Nancy; who communicated it to him'—and says, that 'it had escaped the researches of all bibliographers.' We now reach the chief point at issue. I contend, from

\* It must however be admitted that the comedies of Terence and of Aretin form one volume in the *Bibl. Harl.* vol. i. p. 171.



this description, that the edition by Fust and Schoeffer is *posterior* to four, at least, of those here noticed as preceding it. My reasons are these. All the editions, just briefly described, are *without a life of Terence*, and pay *no attention to metrical order*.<sup>\*</sup> This may be thought to prove that there was less care, research, and regularity, in the compilation of these editions; and therefore there may be a probability of their superior antiquity. The biography of the poet, and an attention to his metre, seem to indicate an improvement adopted by Fust and Schoeffer, in consequence of the palpable inconvenience of preceding impressions, by not having attended to such regulation. In respect to the supposed year of its execution, arising from a consideration of the type, we may remark, that the date of 1472 is as applicable to the Mentz edition as that of 1462?!† As to its intrinsic value, Brunet admits that 'he has compared it with those of a modern date, and found a few trifling variations only, connected with the transpositions of words or verses.' He says, however, 'that the metre is, in some places, very negligently observed.' *Manuel du Libraire*, vol. ii. p. 543-4. We now return to the impression by Mentelin, here still considered as the EDITIO PRINCEPS.

On the recto of the first leaf we are presented with the following:

**Publij Terentij Affri poete comici comediariū liber  
incipit feliciter.**

**Ephitaphium terentij**

**Natus in excelsis tectis cartaginis alte  
Romanis ducibus bellica preda fuit  
Descripsi mores hominum iuuenumq; senumq;  
Qualiter & serui decipiant dominos  
Quid meretrix quid leno dolis confingat auarus  
Hec quicumq; legit sic puto cantus erit.**

\* The Abbé Rive, in his reply to some observations of Maugerard, mentions five dateless editions without distinctions of verses; but his mode of referring to them is confused and unsatisfactory. He conceives, however, that the edition mentioned in the *Bibl. Hohendorf*. pt. i. p. 212, no. 1376 — '*Parisiis in vico Sancti Iacobi sub signo Viridis Folliis*'—was executed by Cæsaris (& Stol), and was unknown to La Caille, Maittaire, and Orlandi. *La Chasse aux Bibliographes*, p. 9-11.

† Are the Parisian bibliographers *quite accurate* in their conclusions about the type? And how comes the *device* of the above printers to have been omitted?



The argument and prologue of the *Andria* ensue; the latter concluding nearly half way on the reverse of this first leaf. The first scene of the play commences thus:

Simo

Sosia

Os istec intro auferte. abit. sosia . adesdum  
paucis te volo. So. Dictum puta . Nempe  
ut curentur recte hec. Si. Immo aliud. So.  
Quid est quod tibi mea ars efficere hoc possit ampli⁹  
. Si. Nihil istac opus est arte ad hanc rem quā paro  
&c. &c. &c.

A full-page has 32 lines. On the recto of fol. 17, the *Andria* concludes; followed by the dramatis personæ of the *Eunuch*, in 6 lines. On the reverse, the prologue to this latter play commences; and on the recto of the ensuing leaf, we read two arguments to the same play, succeeded by the opening of the first scene, thus:

Phedria

Parmeno

Uid igit faciam? non eam? ne nunc quidē cū  
vltro accersor? an potius ita me cōparem non  
perpeti meretricum cōtumelias? Exclusit . reuo  
&c. &c. &c.

On the reverse of fol. 35, the *Eunuch* concludes. It is followed by the dramatis personæ of the '*Heutontimeromenon*.'\* The recto of the ensuing leaf presents us with the argument and prologue of this play; the play itself beginning thus on the reverse of it:

Cremes

Menedemus

Uanquam hec inter nos nuper noticia admodū  
est. inde adeo quod agrum in proximo hic merca  
&c. &c. &c.

The *Heautontimorumenos* ends on the recto of the 17th leaf from its commencement, inclusively. On the reverse of this same leaf, in the middle, without prefix, are the dramatis personæ of the *Adelphi*. The recto of the following leaf presents us with the argument and prologue of this latter play; and on the reverse, at top, without prefix, we read the commencement of it, thus:

\* Sic.



**Orax non rediit hac . . . . . Micio. Senex**  
**nocte a cena eschinus neq; seruuloꝝ quisquā**  
**qui aduersum ierant . pfecto hoc vere dicunt**  
 &c. &c. &c.

This play contains 16 leaves; ending on the reverse of the 16th, with the prefix of the *Hecyra* beneath. On the recto of the following leaf are the argument and prologue to the *Echyra*. On the reverse, the play begins thus:

**Philotis Sira**  
**Er pol quam paucos reperias meretricibus fi-**  
**deles euenire amatores o sira. Vel hic pāphil⁹**  
**iurabat quociens bachidi quā sancte vti quiuiss**  
 &c. &c. &c.

and terminates on the recto of the 14th leaf ensuing it, exclusively: when we read the prefix to the argument, with a title, announcing the commencement of the *Phormio*, thus:

**Publij Terencij Affri Poete Comici**  
**Phormio Incipit Feliciter.**

The argument and prologue follow. On the recto of the ensuing leaf, the play itself opens thus:

**Geta Dauus**  
**I quis me queret rufus. Da. Presto est desine**  
**Ge. Oh. at ego obuiam conabar tibi daue. Da.**  
**Accipe hem lectum est. conueniet numerus quan**  
 &c. &c. &c.

The concluding lines of it, on the reverse of the 100th and last leaf, from the opening of the volume inclusively, are these:

**Fiat sz vbi ē phe**  
**dria iudex noster. Pho. Jam hic faxo aderit . . .**  
**Valete & plaudite . Caliopius recensui.**

**Publij Terencij Affri Poete**  
**Comici Comediarium liber finit.**



There are neither numerals, signatures, nor catchwords. The type resembles that with which the Valerius Maximus, (vide post,) and the Virgil, in the Valliere catalogue, (vol. ii. n°. 2433, see also post,) are executed. The paper is equally commendable for its colour and substance. This edition is inserted in the *Catalogue of Mr. Edwards*, 1794, n°. 1103, without price.

I cannot conclude this elaborate article without subjoining the memorandum of the late Bishop of Ely, attached to his own copy of this 'precious' edition. 'Editionis infrequentia notanda est. Præter exemplar a Lairio memoratum, quod in Museum illud πολυθρυσλλον Viri nobilissimi COMITIS SPENCER transiit, nullum aliud tunc temporis cognitum fuisse exinde apparet. Et re verâ, mihi plusquam triginta annos editionum veterum notitiam undique diligenter conquirenti, hicce liber pretiosus me ante Lairium usque latuit, neque tertium exemplar in hac regione extare credo. Quod aliis classicorum, ut vocantur, Auctorum editionibus in Germania sub initio artis impressis accidit, in hac abundè conspicitur. Correctorum curas non expertæ codices fideliter exprimunt, et e ipsa ruditate et corruptionibus materiam hominibus criticis veræ lectionis eruendæ in quâlibet paginâ abundè præbent. Operæ pretium foret poetæ suavissimi novam editionem ex hoc ipso archetypo contexere.'

The present is a clean and large copy of it, in green morocco; foreign binding. What is very singular, it retains the coeval ms. note of one SIGISMOND MEYSTERLIN, the original owner of it:— which note will be found decyphered in Panzer's *Annal. Typog.* vol. iv. p. 224, n°. 409; as it was transmitted to Panzer by Seemiller, who discovered this identical copy, bound with the Valerius Maximus printed in the same character. The note is dated 1470; and is written in Latin, in the secretary Gothic character, with the usual contractions of the age, in red ink.—It is to this effect: 'In the year of our Lord, 1470, I bought this edition of Terence, at the Noerdlingen Fair, for one florin (or rix dollar). The impression of Valerius Maximus was a gratuitous addition to the bargain. It is printed by the famous Adolfus de Inguilen,\* whose face I never saw.'

\* Panzer refers us to Schoepflin's *Vindiciæ Typographicae*, p. 99; where it seems that Adolphus Ruschius Ingvilanus was a citizen and printer of Strasbourg, and married one of Mentelin's daughters. Panzer suggests that Henry de Inguiler, who printed at Strasbourg in 1483, was a son of this Adolphus.



467. TERENTIUS. (*Printed by Gering, Crantz, and Friburger. Paris.*) *Without Date.*  
Folio.

This uncommon impression seems to have escaped the knowledge of bibliographers. Panzer notices one ancient Parisian edition, of which some mention has been made in the first note at p. 404 ante. That edition appears to have been printed by Cæsar and Stol, if the description of it in the Hohendorf Catalogue be correct. Denis, p. 674, n°. 5998, seems to depend upon this authority; and the Abbé Rive says that the edition is 'd'une exécution magnifique.' *La Chasse aux Bibliographes*, p. 10. From the colophon of such edition, as stated in the *Bibl. Hohendorf*, it is clear that it is a different impression from the present. There seems to be no doubt about attributing *this* publication to the press of Gering, Crantz, and Friburger. It is executed in the same type with which the *Florus*, *Phalaris*, and *Sallust* (see pp. 29, 231, 326,) are executed; and therefore, in all probability, it was printed between the years 1470, and 1472. I am not however prepared to assert that it was absolutely published before the year in which the impression of *I. de Colonia* was executed. On the recto of the first leaf, we read this prefix—followed by the epitaph upon Terence, the Argument, and 13 lines of the prologue to the *Andria*:

Publii Terentii afri poetę comici Andria incipit fœliciter.

On the reverse of this leaf, line 6th, the *Andria* commences thus:

. Simo senex. . Sosia libertus.

Os istęc intro auferte. abite. sosia adesdū paucis te uo  
lo. So. Dictum puta. nempe ut curentur recte hęc. Si.  
&c. &c. &c.

A full page has 32 lines. The *Andria* concludes on the recto of the 15th leaf, including that upon which it begins, The *Eunuch* follows, and terminates on the reverse of the 30th leaf, from the first leaf of the volume. Next comes the *Heautontimorumenos*.

Publii Terentii Afri Poetę Comici Heautontymo  
rumenon incipit fœliciter.



Including the Argument and Prologue, this play comprehends 15 leaves. On the recto of the following leaf, being the 46th from the commencement of the volume, we read the Argument and Prologue to the *Adelphi*; which play, including this leaf, occupies 14 leaves. Then succeeds the *Hecyra*, without prefix, but having the argument and prologue. On the reverse of this leaf, the play begins thus:

Phylotis meretrix                      Syra lena  
Er pol q̄ paucos reperias meretricibus fideles euenire  
amatores syra. Vel hic pamphilus iurabat quotiēs ba  
&c. &c. &c.

On the reverse of the 12th leaf, from its commencement, inclusively, it terminates. Then ensue the Argument and the Prologue to the *Phormio*, being the 72nd leaf of the volume. On the reverse of this leaf the *Phormio* commences, and it concludes the volume on the reverse of the 86th leaf from its beginning, inclusively: occupying of itself 15 leaves. The annexed subscription are the last lines of the impression.

Publii Terentii Afri Poætæ Comici  
Comœdiarū liber Finit Fœliciter;

There are neither signatures, numerals, nor catchwords; and the volume is printed upon paper of the usual stout quality of that which was used by the above early Parisian printers. The present is a large, sound copy, in calf binding. From the Collection of Dr. C. Chauncey.

468. TERENTIUS. *Without Name of Printer,  
Place, or Date. Quarto.*

The present copy of this exceedingly scarce volume is unluckily imperfect; but in regard to its antiquity, I am doubtful whether it may not rank even before the Parisian impression just described. Such is its rarity, it seems to have escaped the knowledge of all bibliographers, including even Morelli, Audiffredi, and Panzer. In regard to the place where it was printed, I strongly suspect that it was Brescia; but Lord Spencer has an inclination to attribute it to the press of Ruesinger. As to the *period* of its execution, it will be mere conjecture to affix it; but I submit that it is not later than 1471. This copy begins thus—the preceding (probably two) leaves of the *Andria*, having been lost:



opus est hac fama impulsus Cremes ultro ad me uenit unicam gnatam suam cum dote summa filio uxorem ut daret placuit. despondi hic nuptiis dictus  
&c. &c. &c.

The ensuing dialogue between Simo and Davus begins thus :

Simo     dauus

On dubium est quin uxorem nolit filius  
ita dauum modo timere sensi ubi nuptias futuras esse audiuit. Sed ipse exit foras  
&c. &c. &c.

The *Andria* closes thus :

Da Eo ne expectetis dum exeant huc intus desponditur intus transigetur siquid est quod restat.  
Valete & plaudite ego caliopus recensui.

Errentii affri explicit andria Incipit Eunucus  
acta ludis megalēsibus uel postumio albino cornelio merula edilibus curulibus albinus turbio Lactilius penestrinus greca menandri acta secunda modulauit flaccus claudi tibiis duabus dextris M Valerio C Nummio lauino Consulibus.

From such a specimen, the reader will observe the extreme rudeness and irregularity with which the impression is executed. The *Eunuch*, *Heautontimorumenos*, *Adelphi*, *Phormio*, and *Hecyra* succeed the *Andria*, in the order here described. The *Phormio* concludes thus :

Et uos ualete & plaudite. Ego calliopius recēsui

On the recto of the opposite leaf, fol. 107, from the beginning of the volume, we read this prefix to the *Hecyra* :

Terrētii Affri Comici Poete Phormio Explicit  
Eiusdem Hechira Incipit feliciter.

Two Arguments and a Prologue ensue. The play itself begins on the



reverse of the 2nd leaf, including that upon which the prefix, above extracted, begins: thus—

Terrentii Affri Cominci \* poete Echira. Incipit  
Philotis meretrix. Sira lena anus. Scena prima.

ErpoL q̄ paucos repias meretricibus Fi  
deles euenire amatores sira VeL hic  
pamphilus quotiens iu.abat bachidi q̄  
&c. &c. &c.

On the recto of the 18th leaf ensuing, we read the termination, and a subscription, thus:

pme  
no. Par Sequor equidem plus hodie boni feci ipru  
dens quam sciens ante hunc diē unq̄. Et uos uale  
te & plaudite Caliopius recensui.

TERRENTII. AFFRI. COMICI.  
POETE. ECHIRA. FELICITER. EX  
PLICIT.

AMEN.

The reverse is blank. There are neither numerals, signatures, nor catchwords; and a full page has 26 lines. This is the last of the three editions noticed in the preliminary observations affixed to the Editio Princeps of the author. The present copy is in very indifferent condition; in red morocco binding.

469. TERENTIUS. *Printed by John de Colonia.*  
*Venice. 1471. Folio.*

This is the earliest impression of Terence with a PRINTED DATE. De Bure had never seen a copy of it, but contented himself with the description in the *Annal. Typog.* vol. i. 307, of Maittaire. Crevenna has given a brief but exact account of it, in the first *Bibl. Crevenn.* vol. iii. p. 168-9, edit. 1775; and copies of it will be found in the Harleian, Smith, and Pinelli Collections. See *Bibl. Harleian.* vol. i. n°. 3571; *Bibl. Smith,* p. CCCCLXVII; and *Bibl. Pinell.* vol. ii. p. 377. The present

\* Sic.



copy is the one which was in the Collection here last referred to. The first 3 pages of the first two leaves of it, are filled by a *Life of Terence*. The reverse of the 2nd leaf is blank. The recto of the 3rd leaf presents us with the epitaph upon Terence, the argument and 'proheme' or prologue, of the *Andria*. On the reverse of this 3rd leaf, the *Andria* begins thus :

SIMO.

SOSIA.

Os istec intro auferte : abite. Sosia

Adesdum paucis te uolo. So. dictum puta

Nempe ut curentur recte hec. Si. Immo aliud

Quid est quod tibi mea ars efficere hoc possit āpli9?

Si. Nihil opus est istac arte ad hanc rem quam paro

Sed his quas semper in te intellexi sitas

Fide &amp; taciturnitate. So. Expecto quid uelis.

&amp;c. &amp;c. &amp;c.

The other Plays succeed in the usual order ; and a full page contains 34 lines. On the reverse of the 100th leaf, (pencil-numbered,) we read the colophon thus :

Callipi calamo fuit exemplare reptum :

Vnde est ipressū quod legis hospes opus.

Vale uir optime Raphael Iouēzonius ister. P. emēdaui.

Ioānes Agrippinae coloniae decus impressit. Anno domini  
nři ihesu christi. M. cccc. lxxi. diuo Nicolao throno  
uenetiarū duce.

Finis felix.

The present copy of this very rare volume is rather a soiled one. In red morocco binding.



470. TERENTIUS. *Printed by Sweynheym and Pannartz. Rome. 1472.*

Of equal, if not of greater scarcity than the preceding impression, is the one now under description. Audiffredi is the only bibliographer who gives a particular account of it; although it were hardly worth the trouble for him to notice the merely titular description of it by La Caille, in his jejune work entitled *Histoire de l'Imprimerie et de la Librairie*, 1689, 4to. p. 17. See *Edit. Rom.* p. 99. This edition however—while it is evidently taken from a different and more perfect MS. than its precursors—and while it exhibits proofs that the printers have not scrupulously followed preceding impressions—may be thought to afford evidence that the inattention to metre, observable in its text, is no conclusive testimony of extreme antiquity of publication. See the arguments submitted at p. 404 ante. We proceed to a minute and faithful description of it. On the recto of the first leaf is a brief account of Terence, with this prefix:

Terentius Apher genere: Cuius  
uero Carthaginensis fuit.

Towards the conclusion of which—speaking of the general termination of the plays, 'ego Caliopius recensui'—the editor thus observes: 'Recitator uero istarum fabularum non ipse extitit. Sed Caliopius quidam clarissimus ac sapientissimus uir cuius ope & sustentatione: ac familiaritate ipse utebatur? Quo tali uiro recitante maiorem eius fabule captarent fauorem.' &c.

A full and particular argument follows; succeeded, on the reverse of the leaf, by the epitaph upon Terence, a short argument of the *Andria*, and the prologue to this play. Nearly in the centre of the recto of the 2nd and succeeding leaf, the first scene of the *Andria* commences thus:

Simo. Sosia libertus.

Os istec intro auferte: abite. Sosia adesdū paucis te uolo.  
So. Dictum puta. nempe ut curenť recte hec. Si. Immo aliud. So. Quid est qđ mea ars efficere hoc possit āplius?  
&c. &c. &c.

A full page has 38 lines; and the impression is entirely destitute of



signatures, numerals, and catchwords. The *Eunuch*, *Heautontimorumenos*, *Adelphi*, *Hecyra*, and *Phormio*, succeed in the order here described; each of which conclude with 'Explicit,' &c. and begin with 'Incipit,' &c.—whatever the play may be. On the reverse of fol. 71, and last, we read the conclusion of the *Phormio*, thus :

ph. Me ad cenam uoca. na. pol uero uoco. ph. Eamus intro hinc. Na. Fiat. sed ubi ē phedria iudex noster ? Ph. Iam faxo aderit. Vos ualete : & plaudite. Caliopius recensui.

Finis Terentii Aphricani.

The six usual colophonic verses ensue : at the bottom of which is the date, thus :

M. CCCC. LXXII. die. VI. Octobris.

The present large and clean copy of this desirable edition, is in foreign calf binding, and was procured at Rome, by his Lordship's eldest son, Viscount Althorp. It is one of the most genuine copies of an ancient classic which I ever remember to have seen.

471. DONATUS IN TERENTIUM. *Printed by Sweynheym and Pannartz. Rome. 1472. Folio.*

I consider this to be the first of the three ancient editions of the COMMENTARY OF DONATUS upon the *Andria*, *Eunuch*, *Adelphi*, *Phormio*, and *Hecyra* of Terence : the *Heautontimorumenos* never having received the annotations of Donatus, but those of Calphurnius. See Ernesti's *Bibl. Lat.* vol. i. p. 49, &c. For reasons adduced in the subsequent article, the present impression is arranged in the order in which it here stands. The recto of the first leaf, without any titular prefix, gives us the biography of the poet, commencing thus :

Vblius Terentius Afer Carthagine natus  
seruiuit Rome Terentio Lucano Senatori  
quod ob ingeniū & formā non institutus modo  
liberaliter : sed & mature manumissus ē. Quidā  
&c. &c. &c.



The latter words, in the first three lines, being inserted in this copy in MS., I cannot vouch for their literal accuracy; but they are most probably correct. The recto of the second leaf presents us with a few Greek passages inserted; although, as Audiffredi has observed, there are many *lacunæ* to be supplied by the Greek characters—a circumstance a little singular, as Sweynheym and Pannartz had used them as early as the year 1469. It is to be observed that the plays of the comedian do NOT accompany these commentaries. A full page has 38 lines. On the reverse of fol. 188 and last, beneath the following last line,

uides igitur hic consultam uxoris iracundiam.

we read the usual (six) colophonic verses; having the date below, thus:

M. CCCC. LXXII.

die . x. Decembris.

See the *Edit. Rom.* p. 101. The present is a large copy, but not free from soil. It is bound in red morocco.

472. DONATUS IN TERENTIUM. *Printed by Vin-*  
*delin de Spira. Venice. Without Date. Folio.*

Bibliographers make mention of an edition of the Commentaries of Donatus, by V. de Spira, of the date of 1470; but such edition is entirely fictitious. Consult the *Cat. de Gaignat.* vol. i. n°. 1578, and *Bibl. Pinell.* vol. iii. n°. 6311. De Bure, *Bibliogr. Instruct.* vol. iii. n°. 2608, and Boni and Gamba, with better reason, assign the date of 1472 to this impression of the Commentaries. *Bibliot. Portat.* vol. ii. p. 17. The insertion of *Greek characters* is a sufficient demonstration that the edition could not have been executed before the year assigned to it by these latter bibliographers. Like the preceding and ensuing impressions, the text of the poet is not incorporated in the annotations. In regard to typographical elegance, it is, as Audiffredi remarks, and as might necessarily be expected, much superior to the previous edition by Sweynheym and Pannartz. We may be brief but particular in the account of it. On the recto of the first leaf, without prefix, we read as follows:

VBLIVS TERENTIVS Afer Carthagine  
natus; seruiuit Rome Terentio Lucano senatori:



a quo ob ingenium & formam nō institutus modo liberaliter : sed & mature manumissus. Quidā

A full page has 41 lines. On the reverse of fol. 160, (pencil-numerals,) the subscription is thus :

Raphael zouenzonius tergestinus poeta  
Vindelino fpirensi suo sal'.

Qui cupit obstrusam frugem gustasse Terenti  
Donatum querat noscere grāmaticū.  
Quem Vindelinus signis impressit ahenis  
Vir bonus : & claro peditus ingenio.

There are neither numerals, signatures, nor catchwords. The present is a large but indifferent copy, in red morocco binding.

473. DONATUS IN TERENTIUM. *Without Name of Printer, Place, or Date.* Folio.

The present impression is briefly described in *Laire's Index Libror.* vol. i. p. 128, n°. 78 ; and is there called ' Editio verè princeps et ignota, circa 1472.' The letter R particularly distinguishes it ; as has been before observed in the description of certain editions noticed at pages 275-6, and 347. Whether this letter, formed according to the fac-simile in vol. i. p. 40, be the criterion of the Roman type of *Mentelin*, it is probably difficult to determine. We proceed to the volume itself. On the recto of the first leaf, without prefix, begins a life of Terence thus :

VBLIVS TERENTIVS AFER  
Carthagine natus : seruiuit Rome Terentio Lucano senatori. a quo ob ingenium & formam non institutus modo liberaliter : fz & mature manumissus.  
&c. &c. &c.

A full page has 35 lines. The text of the author is not printed. On the recto of the 250th and last leaf (according to an ancient ms.



numeral upon the reverse of the last) the commentary of the *Phormio* concludes, with this distich subjoined :

Qui cupit obstrusam frugem gustasse Terenti  
Donatum querat noscere grammaticum.

The reverse is blank. The volume is without numerals, signatures, and catchwords ; and was, I should apprehend, executed not later than 1472. The present is a large and most desirable copy of it, in red morocco binding.

474. TERENCE. *Supposed to have been printed at Venice. Without Date. Quarto.*

Morelli seems to have had an high opinion of the antiquity of this edition : observing, that ‘ it had escaped the knowledge of the principal bibliographers, and was almost wholly unknown to the editors of Terence.’ He places it as the FIRST in the list of the impressions of this author which were in the Pinelli Collection. But the edition had before received the same mark of distinction by Paschali, in the *Bibl. Smith*, p. CCCCLXVII ; where it is called ‘ Editio præclara ac PRINCEPS :’ see also the *Bibl. Pinell*. vol. ii, n°. 4993. Morelli adds,— ‘ haud exigua commendatio editioni huic accedit, quam scilicet ANTONIUS MORETUS Brixienſis vir doctus curavit.’ Upon which Count Reviczky remarks, ‘ An editionem ipsam curaverit Moretus, an codicem tantum, ex quo ducta est, correxerit, dubitari potest, ob mendorum, non tantum typographicorum, sed vel maxime orthographicorum, frequentiam. Ceterum, hic ille est Antonius Moretus, immodicus proprii jactator honoris, qui impudenti audacia Epistolas Campani et Pomponii Læti, ad alios scriptas, suo nomini inscriptas, publicare non est veritus,’ &c. *MS. Memoranda*.

Of MORETUS, I find no account in Fabricius, Baillet, Nicéron, or Saxius ; but on consulting the *Litteratura Brixiana*, 1739, 4to. p. 54, it is there observed that he was a young man in the year 1476 ; when Calphurnius requested him to make a kind of abridgment of his Epistles, prefixed to the Venetian impression of Terence, of the same date. The author of the work here referred to, adds—‘ Moretum hunc doctis illius ætatis viris, non Calphurnio tantum, notum fuisse reperio, ac valde commendatum, quippe qui et laboriosum munus Correctoris, quo



nullum Typographicæ Arti magis necessarium, diligentissime exercebat, et una simul singularis eruditionis laude florebat.' The inference to be drawn from this authority, and from the general aspect of the volume about to be described, warrants us in assigning a date to the edition at least not earlier than that of 1474; or rather perhaps 1476. It is therefore more from courtesy, than from conviction, that this impression stands in its present order.

On the recto of the first leaf, at top, we read this prefix to the epitaph upon the author :

**LIBER TERENCE AFRICI COMICI  
INCIPIT FOELICITER.**

The argument and prologue follow. On the reverse of the same leaf the *Andria* begins thus :

**S IMO SENEX. SOSIAS COQVS**

OS. Istec intro auferte abite. Sosia

A desdum paucis te uolo. So. dictum puta

N empe ut curentur recte hæc. Si. immo aliud

So. Q uid est. quod tibi mea ars efficere

&c. &c. &c.

The impression ends with the *Hecyra*, thus :

H odie bōi feci imprudens : q̄ sciens āte hunc diem.

O Plaudite. Calliopius recensui.

Quite at bottom, we read

**ANTONIVS MORETVS ACHA  
DEMICVS EMENDAVIT.**

A *Life of Terence*, 'EXCERPTA EX DICTIS. D. F. PETRARCAE,' comprehending the two ensuing, and last leaves, close the volume; with this subscription :

**TERENTII AFRICI COMICI POETAE  
AECYRA FOELICITER FINIT.**



This Life is precisely similar to that which is prefixed to J. de Colonia's edition of 1471. There are neither numerals, signatures, nor catchwords. The volume contains 125 leaves. The present copy, in blue morocco binding, was in the Pinelli Collection.

475. **TERENTIUS.** *Printed by J. de Colonia.*  
*Without Date.* Folio.

This reprint of his first edition, by J. de Colonia, seems to have escaped bibliographers. It was probably executed before the Milan impression of 1474, and is therefore introduced in the present order. On the reverse of the first leaf begins the *Life of Terence*, with this prefix :

**Terentij vita excerpta de dictis. d. F. Petrarce.**

As before, it occupies 3 pages. On the recto of the third leaf, we read the general title, or the order of the plays, thus :

**Terētij aphri poetę comici liber ī sex diuisus comoedias:**  
quaꝝ p̄ma Andria. secūda Eunuchus. tertia Heautōtume-  
rumenon. quarta Adelphe. quīta Phormio. sexta et ūltima  
Hechira nūcupatur.

A full page has 34 lines ; and the impression is entirely destitute of numerals, signatures, and catchwords. The metre is uniformly attended to. On the reverse of the 99th and last leaf, we read the ensuing subscription :

**Ex Eusebio de temporibus.**

**P. Terentius carthaginensis comoediaꝝ scriptor ob ingeniū  
& formā libertate donatus in Archadia moritur: qui  
primam Andriam anteq̃ p̄dilibus t̄nderet Cęcilio multū  
se miranti legit.**

The present is a large copy ; bound in blue morocco.



476. **TERENTIUS.** (*Supposed to have been printed by Valdarfer. Milan*). 1474. Folio.

Although Saxius does not pretend to assign this edition to the press of *Christopher Valdarfer*, and moreover appears never to have himself seen it, yet, on the authority of the *Cat. de la Valliere*, vol. ii. p. 117, n°. 2573, it may with safety be attributed to this printer. See the *Hist. Lit. Typog. Mediol.* p. xcvi, xcvi, DLXII, note k. The account in the catalogue of Count Reviczky, as referred to by Panzer, is little better than a repetition of what appears in the La Valliere catalogue; where we find that, from the similarity of the types of this impression to those of the *Orations of Cicero*, noticed at p. 355 of the first volume of this work, the foregoing conclusion is sufficiently reasonable. Valdarfer had, in the year 1475, left Venice, and resided entirely at Milan.

Our labours, in the arrangement of the present and of the several future editions of Terence, are now of comparative ease. On the recto of the first leaf begins a *Life of Terence*, with a prefix in two lines of capital letters. This concludes with many verses in praise of the poet. The last four of these are as follow; on the recto of the 2nd leaf.

Leuibus atq; utinam scriptis adiuncta foret uis

Comica: ut æquatus uirtus polleret honore

Cum græcis: neq; hac despectus ī parte iaceres

Vnum hoc doleo & maceror tibi esse Terenti.

FINIS.

The reverse is blank. On the recto of the 3d leaf the prefix to the argument of the *Andria* is in 4 lines, capital letters. The play itself begins on the reverse. To each scene there are titles in capitals; and a full page contains 33 lines. The impression concludes with the *Hecyra*, on the reverse of the 104th and last leaf, thus:

FINIS.

M.CCCC.LXXIII. PRIDIE NONAS AVGVSTI.

There are neither numerals, signatures, nor catchwords. Count Reviczky has remarked that this impression is taken from a different MS. to that of the date of 1471. The present is rather a soiled copy of it; in red-morocco binding.



477. TERENTIUS. (*Printed in the Sortensian Monastery.*) *Without Date.* Folio.

There seems to be little doubt but that this is the edition which Maittaire describes at p. 391, note \*, of his *Annal. Typog.*, as being printed in 'character Gothicus, et valde informis'—and which has been already mentioned at the end of the note, p. 402 ante. Maittaire thought the date of MCCCCLXIX. 'manu adscriptum fuisse;' but it has been shewn that, although *printed*, such date is posterior to that of the execution of the volume. Lord Spencer, who has seen this copy in the Blenheim Library, informs me that the date is printed in *Gothic capitals*, at a considerable distance, below, from the subscription.† These Gothic numerals are probably similar to those before-mentioned as being subjoined to an edition of Lucan at Halle; vide p. 143 ante. Braun, who is somewhat copious concerning this edition, does not venture upon a conjecture respecting the period of its execution. He is a believer in the Zarotus impression of 1470; but when he says that bibliographers 'have observed a profound silence' respecting the present edition, he forgets that this is no other than the one of which Westerhovius, Maittaire, and Hare had given some description to the public. *Notit. Hist. Lit.* pt. i. p. 83-4. As to the exact period of the execution of it, I am disposed to think that it may be much earlier than that of the *Comedies of Aretinus*, printed at the same place in the year 1478: see p. 403.

On the recto of the first leaf, at top, we read this prefix:

**Publij Terentij Affri poete comici commendariuz liber  
Incipit foeliciter.**

Beneath, is the epitaph of Terence, as before, and the argument to the *Andria*. On the reverse is the prologue to the same play. On the recto of the ensuing leaf, after the 4th line, the first scene commences according to the ensuing fac-simile.‡

† The Germans seem rather prone to this species of antedating. Mr. Douce informs me that, in his travels in Germany, he found it no unusual thing for a cutler to put the date of 1420 upon a sword manufactured, in the old fashion, only about 60 or 70 years ago.

‡ See the fac-simile in the third volume of this work, of a book *avowed* to have been printed in the Sortensian Monastery—in types similar to those of the ensuing fac-simile.



Simo

Sofia

Os istec introauferte abite sofia .ac est n̄ pau-  
 ciste volo. So. Dictum puta . Nempe vt curē  
 turrecte kec. Si. Immo aliud. So. Quid estb ucd  
 tibi mea ars efficere hoc possit amplius. Si. Nihil

On the recto of the 28th leaf, the *Andria* terminates, and the prefix to the *Eunuch* is printed. On the reverse of the same, is the prologue to the play. Then the arguments on the ensuing leaf the play itself beginning almost at the bottom of the reverse of this leaf. The *Eunuch* comprehends 32 leaves, including that upon which the *Andria* ends, and the prefix to the *Heautontimorumenos* is inserted. Two pages and a half, of argument and prologue, precede the *Heautontimorumenos*; which play occupies the 26 ensuing leaves; ending on the recto of the 26th, thus:

Publij Terencij Affri Poete Co-  
 mici Heutontumeromenon finit.

The *Adelphi* follows; preceded by an argument and brief prologue. The play itself occupies 27 leaves. It is followed by the *Hecyra*; having half a page of argument, and two pages and a half of prologue. The play comprehends 23 leaves; and is succeeded by the *Phormio*, which has 2 pages of argument and prologue. Next follow the 29 leaves upon which the play is printed; ending quite at top of the recto of the 29th, in the following manner:

Pau. Cupio. Pho. Me ad cenam voca. Pau. Pol vero  
 voco. De. Cam<sup>9</sup> itro hinc. Cre. fiat sed vbi ē phedria iu-  
 dex noster. Pho. Iā hic faxo aderit. P. Valetate et plau-  
 dite. Caliopius recensui.

Publij Terencij Affri Poete Comici  
 Comediarum liber finit.



The reverse is blank. A full page contains only 19 lines. There are neither numerals, signatures, nor catchwords. The present fine copy of this rare and desirable impression, is elegantly bound in green morocco.

478. **TERENTIUS.** *Printed by Hermanus Levilapis Coloniensis. Treviso. 1477. Folio.*

With the COMMENTARIES OF DONATUS AND CALPHURNIUS. Panzer has borrowed the whole of Maittaire's (rather copious) description of this desirable and elegantly printed edition. He refers also to the copies of it which were in the Valliere, Crevenna, and Lomenie Collections. See Maittaire, vol. i. p. 376, note 1; Panzer, vol. iii. p. 34. We may be brief but particular in our account of it. On the recto of the first leaf, (A 2,) begins a Life of Terence, by Donatus, which ends on the reverse of the 4th leaf, sign. A 5. It is succeeded by an illustration of the plot of the *Andria*; and the author's argument, in the usual metre, follows on the recto of the ensuing leaf. This metrical argument, as well as the entire text of Terence, is printed in a large and elegant Roman type; but the Life and the Commentaries, are uniformly in a small, but neat and extremely legible, Roman type. Indeed, if the lines of this latter type, were printed with a little more attention to evenness, I hardly know where the reader could be referred to a more pleasant and legible character. At the first glance this small type may be supposed to be similar to that used by Pannartz, (see p. 345 ante,) but it is essentially different. We proceed in our description.

The reverse of the 5th leaf is blank. The recto of the 6th leaf presents us with the prologue of the *Andria*, surrounded, as is the entire text of the author, by the elaborate annotations of the commentator. On the recto of the 7th leaf, the play itself immediately follows the prologue, thus:

Simo Senex : Sosia Seruus.

Os istæc intro auferte. abite. sosia

Adesdum. paucis te uolo. So. dictum puta

Nēpe ut curētur recte hæc. Si. immo aliud. So. quid est

Quod tibi mea ars efficere hoc possit amplius?



The Greek words introduced in the commentary are somewhat barbarous; although they partake of the character of those used at the Venetian presses. The first set of signatures extends to L: A and L each having 10 leaves, (including a blank leaf prefixed to A, and a blank leaf at the end of L,) and the rest 8 leaves. The commentary to the *Adelphi* commences with a fresh set of signatures, which extends from a to l, in eights: the last leaf of l being blank. The *Heautontimorumenos*, exclusively, has the commentary of Calphurnius. On the reverse of l vij, we read the epitaph, here called 'præfatio quædam,' upon the author; beneath which is the colophon, thus:

Lepidas elegantesque Terentii Comœdias cum Donati interpretis commentario iuxta fidele Calphurnianæ castigationis exemplar: doctrinam studiumq; Calphurnii Hieronymo Bononio enixe commédante Hermanus Leuilapis Coloniensis probatissimus librariæ artis exactor summa confecit diligentia.

Taruisii Anno Christi . MCCCCLXXVII.

. XIV. KL. Octobres.

Below, we read some commendatory verses of Jerom Bonnonius, which shall find a place in the subjoined note.\* The present is a clean and desirable copy, in calf binding, gilt leaves, with a red morocco back.

\* These verses are as follow :

Bononii Carmen.

Vestri summite fabulas Terenti  
Iunctum marginibus dehinc supremis  
Donatum Latii simul poetæ  
Ambos codice quos breui coactos  
Hermanus leuilaps Coloniensis  
Mira Taruisii perægit arte.  
Donatus puto cui Terentiusque  
Tantas reddere gratias tenentur  
Quantas reddere utrique nos tenemur.



479. **TERENTIUS.** *Printed by Nicolas Girardengus.*  
*Venice.* 1479. Folio.

This edition also contains the commentaries of Donatus and Calphurnius. The text is printed in a large and handsome letter, and the surrounding commentary in a type of smaller dimensions, but not so diminutive as is that of Hermanus Levilapis. The register, on the recto of the last leaf, does not quite accurately inform us of the order of the signatures: which, however, run thus—a, including a blank leaf prefixed, has 10 leaves: b, c, and d, have each 8 leaves; e, f, and g, each 6; h, 8; i, k, l, each 6; m, 4 leaves; mm, n, o, p, and q, each 8; r, 6; s, 8; t, 6; u and x, each 8; y and Z, each 6 leaves; and &, 8 leaves. On the reverse of & vij, at bottom, we read the following colophon:

Impræssum Venetiis. per Nicolaum girardengum: recogni-  
 tūq; p Magistrū Franciscū dianā sub Anno Dnī. M. CCCC.  
 LXXVIII. die. XV. Decembris

The following, and last leaf, has a register on the recto of it. Panzer refers to copies in the Valliere and Pinelli Collections; and also to the present one, which was in the Reviczky Library. It is a sound desirable copy, in old red morocco binding.

480. **TERENTIUS.** *Printed by Genexius del Cerro.*  
*Parma.* 1481. Folio.

Neither Affo nor Panzer seems to have been acquainted with this impression; nor am I just now able to refer to any printed catalogue which contains a copy of it. Its rarity therefore is considerable. The recto of the first leaf, a i, presents us with the beginning of the Life of Terence, from Petrarch, as usual; which biography terminates at the bottom of the reverse of the same leaf. On a 2, recto, we read the epitaph or preface, the argument, and 20 lines of the prologue. On the reverse, the *Andria* begins as usual. The impression appears to be only a reprint of some one of its precursors. There are signatures, from a to l, which are rather capriciously numbered: a to h, are in eights and sixes alternately: h, i, and k, are each in six: then l,



with only four leaves; concluding the volume with the *Hecyra*, on the reverse of l 4, thus:

PVBLII TERENTII AFRI POETAE COMICI  
ANDRIAE. FINIS.

Impressum Parmæ per me Genexium del Cerro Anno Natiuitatis Domini. M. CCCCLXXXi. pridie Kl'. Augusti. Regnante Illustrissimo principe Ioāne Galeazio Maria Duce Mediolani.

It may be necessary to add, that this edition contains only the text of the poet. With the exception of a few soiled leaves, the present is a clean and desirable copy, in green morocco binding.

481. TERENTIUS. CUM DIRECTORIO, GLOSSA, ET COMMENTARIIS. *Printed by Grüninger. Strasbourg. 1496. Folio.*

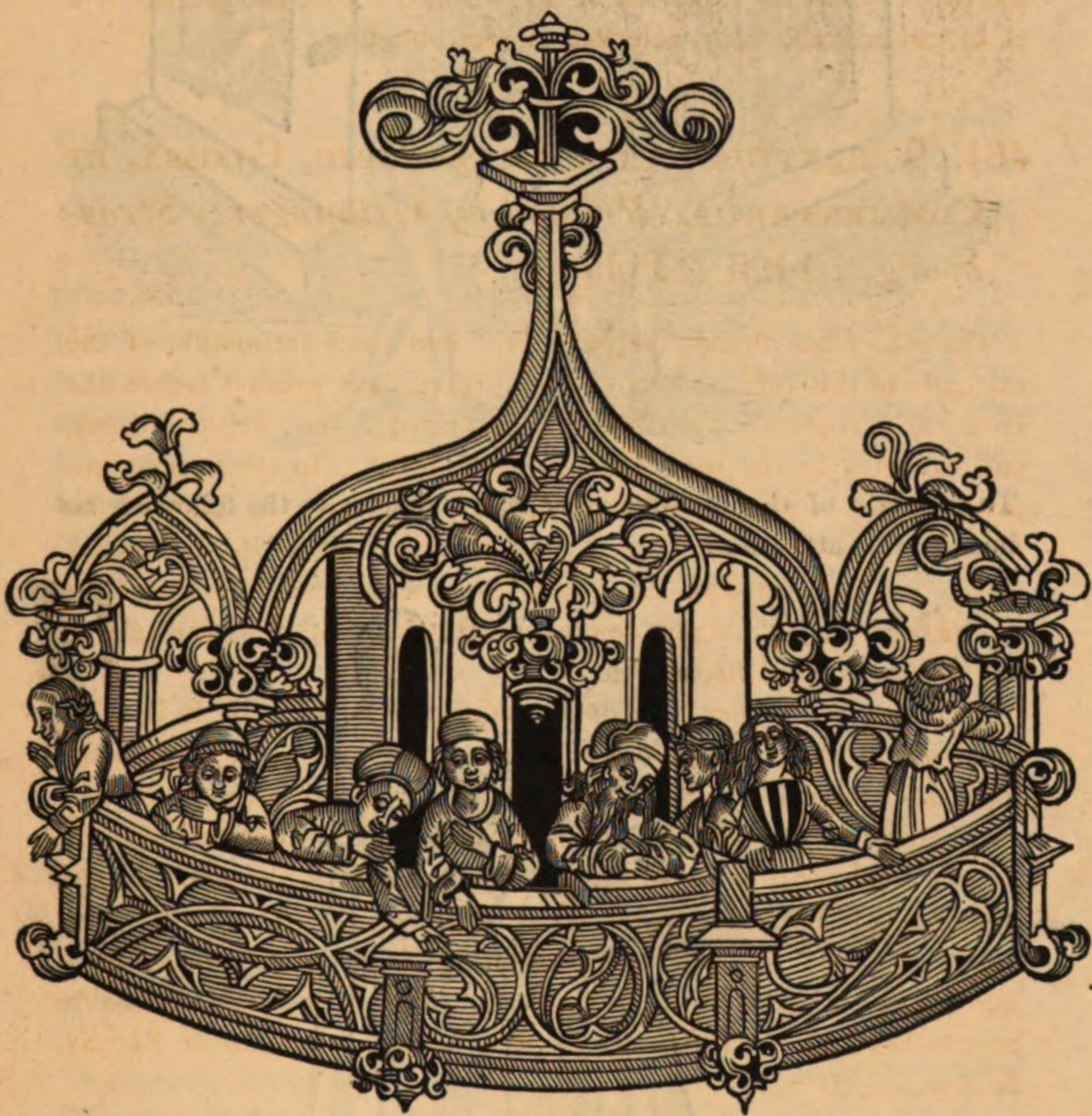
The reader has already (at page 94) \* had some intimation of the existence of this very curious edition; which was printed before the HORACE, so copiously described and illustrated in the foregoing pages, and executed by the same typographical artist. In the present impression the printer is called, properly, *Grüninger*; in that of the Horace, *Gürninger*: vide ante. Prosper Marchand, in his *Dict. Hist. Typog.* vol. i. p. 289-294, has a valuable and elaborate account of the productions of *Grüninger*; and places this impression as the ixth in the copious list of his works.

Well might Freytag begin his excellent description of it in these words — ‘Editio valde infrequens, literis expressa romanis, innumerabilibus fere figuris ornata est, ligno incisis, quæ ita comparatae sunt, vt ad risum, commouere intuentem queant.’ *Adparat. Literar.* vol. iii. p. 590. We shall notice Mittarelli’s account of it in the course of our description; but may here just observe, that, in respect to these ‘risible figures,’ the same author remarks — ‘Ad omnes actus scenasque expressæ sunt Comitorum figuræ, ligneæ quidem, sed affabre compositæ, quæ legentium oculos ad se trahunt.’ *App. Libror. Sæc. xv. Impress.* col. 442-3.

\* At page 89, Locher is erroneously said to be the editor of this edition of Terence; and it is there incorrectly noticed as a performance subsequent to the HORACE.



The title page is equally splendid and curious. The title itself informs us that the edition contains a Directory of Words and Sentences—an Interlineary Gloss—and the Commentaries of Donatus, Guido, and Ascensius. Beneath, is a large wood-cut: 9 inches  $\frac{5}{8}$ , by 6 inches and  $\frac{5}{8}$ . This cut may be said to be divided into two compartments. Above, beneath a splendid canopy, in the florid Gothic style, the audience is represented as viewing the performance of one of the plays. There may be said to be two tiers of boxes. Of the upper tier, and with a part only of the canopy above it, the following is a facsimile:





A similar, but larger, range or tier of boxes is immediately below it. Beneath, we observe what may be called either the Pit, or the Side Scenes to which the actors retire. The two figures in the foreground are Actors, and concerned in the conduct of the Play.



To the right of them, stand an actress and actor in the following not inexpressive attitudes :





To the left, is another acting pair: beneath, we read the word THEATRVM. The reverse of this first leaf is blank. On the recto of the ensuing leaf begins the *Index of Words*, which occupies 5 pages; ending at the bottom of the recto of fol. 4; and having the word EINIS irregularly printed for FINIS. On the reverse of this 4th leaf begins the

## Directoriū Adagiorū

followed by the

## Directoriū artis Comice

An admonition, or Advertisement, in 43 lines, follows this latter 'Directory;' having, below it, the Epitaph of Terence as before. A Life of the Comedian follows on the recto of the ensuing leaf; having a large and inelegant Gothic initial D preceding it. The Life is printed, as are the text and commentaries, in the Roman type. The interlineary version is in small and barbarous Gothic characters. On the reverse of this 6th leaf, we have precisely the same wood-cut (with the omission of the title) as forms the frontispiece to the volume. On fol. 1, and sign. b, recto, is the argument. On the reverse is a large wood-cut; presenting us with a bird's-eye view, quite to the summit of it, of the characters in the play, a ship, and various houses, &c. The figures, denoting these characters, are at full length, of the dimensions of the ensuing fac-similes; and they are, occasionally, connected with each other, according to the parts which they have to play, by stiff straight lines drawn directly across—sometimes from nearly one extremity to the other—of the cut. On the recto of the following leaf, we read at top

### Argumenti lucidior scd'm hanc figuram declaratio

Beneath, we observe a figure of the often-quoted CALLIOPIUS;\* of which I shall give the ensuing fac-simile—as well as of another figure of the SAME PERSON, introduced at the end of the 'Phormio.'

\* Concerning this supposed character, see the extract from the Roman impression of 1472, at p. 413 ante; and particularly the note (n) in Ernesti's *Bibl. Lat.* vol. i. p. 52. The *Adversaria* of Barthius, and the *Analecta* of Swartius, are particularly referred to by Ernesti, who is of opinion that, 'whether the name be real or fictitious, it is indicative of a critic who corrected the Comedies of Terence after the ancient copies.'





The Prologue immediately follows; and on the recto of 'folium III,' we have the first specimens of the 'risible figures' noticed by Freytag. The reader therefore will now be pleased to indulge me in the novel plan of *classing* these figures; so as to bring, immediately under the eye, the various casts of characters observable in the originals. As there is little of critical importance in the impression, we may relieve ourselves, in this long and elaborate account of the early editions of Terence, by selecting, from the present one, what is equally curious and entertaining. Nor will such an exhibition be wholly useless; since it will serve to shew what were the costumes in vogue at Strasbourg during the latter part of the xvth century—and what were among the very first attempts of representing DRAMATIC CHARACTERS by means of the graphic art. To the curious in the HISTORY OF EARLY ENGRAVING, such representations will be considered as something beyond mere decorations to the work. In the first place then, I submit fac-similes of those figures intended to represent the lower, or menial characters:





Fol. III, recto; and fol. CLXII. recto. Of the well known DAVUS, we have several representations. Three of them are here subjoined:





Of the *Female Characters*, the following are curious specimens :





The foregoing are taken from fol. viii, recto; fol. xiv, reverse; fol. xxi, recto; fol. xxxix, reverse; fol. xlvi, recto; and fol. lxix, reverse. Most of them occur, as well as the one of which a fac-simile has been given at p. 91 ante, frequently in the course of the volume. We have also, at fol. lxxiv, reverse, and clii, recto, (figures frequently repeated) very exact representations of modern dress: the woman, in the latter place, carries a *Ridicule*. Were it not for the number of female figures already introduced I should be inclined to gratify the admirer of ancient costume with these latter. Of the *Men*, I shall now bring forward a variety of specimens; exhibiting characters of opposite casts, but many of them delineated with a spirit and truth by no means common or despicable. I must however premise that, there will be found numerous instances of these identical figures in the Horace, of which fac-similes have been already given at p. 91-2 ante.



These are taken from folios xxxiv, reverse; xlvii reverse; and lxii, recto; but they are repeatedly occurring in various contradictory places.



The following are of a more lively cast of character; and are taken from folios CXIII, recto; CXLIII, recto; and CL, reverse—but they are also of frequent occurrence in the course of the impression.



A still more animated group is that of which the ensuing affords a facsimile: the figure to the right being one of the most frequent in the Play (the *Adelphi*, fol. XCII, recto,) in which it occurs. This combating group is not, however, as far as I can discover, repeated in the Play. Those who are in possession of an ancient French translation of Terence, of the date of 1539, and entitled *Le Grant Therence*, &c.\* may observe how very much the ensuing scene is there softened in the graphic representation of it.

\* \* *Le grant therence en francoys tât en Rime que en Prose Nouuellement Imprime a Paris*—par Guillaume de Bossozel au Chateau rouge. M. D. xxxix. Folio. A very curious and interesting volume; with which I hope to make the reader better acquainted on a future occasion. Meanwhile, he may be informed that this impression contains a profusion of cuts:—many of them, as in the above, frequently repeated—but having always, in the background, a curtain, behind which the actors retire, or from which they occasionally peep, or come forward, in a very striking and not uninteresting manner. Vogt and Bauer have omitted this curious volume.





We may contrast these by the following sober delineations of *Old Age*:







See folios III, recto; LX, reverse; LV, recto; CIX, recto; and CXLIII, reverse. There are yet other similar characters, which have equal, and perhaps in the estimation of other beholders, superior merit: but enough has been shewn to prove that the artist has devoted no small portion of attention and skill to the delineation of the more ancient personages of the Drama.

Let us now conclude the whole with the representation of the marriage of the *HAPPY COUPLE*, Pamphilus and Philomena, exhibited in the last large wood-cut,\* prefixed to the play of the *Hecyra*. The straight line, uniting each, is an illustration of what was said at page 429 ante. † The figure of an old man, (in the original) to the right of Philomena, with a broad Turkish scymitar (frequently repeated) has great merit: — but some bounds must be placed to the expenses of decoration.

\* The figures in some of these GREAT CUTS are larger and more spirited than those in the body of the text; and indeed have a more than ordinary interest about them. The old man, in the centre of the group, in the last page, is one of these figures.

† There is also another stiff black line, curving upwards from the breast of Pamphilus; but as the figure with which it communicates is not above introduced, it has been omitted. It would be curious to ascertain, if possible, upon what species of wood these cuts (measuring ten inches by six and a half) are executed.





Such is the copious, and it is presumed not uninteresting, illustration of this extraordinary volume. I must add, that these fac-similes have been executed with the most rigid attention to accuracy, and to what they are *professed to be*. In the course of the original work, the reader will observe that the impressions frequently vary in the execution; being sometimes exceedingly blurred, and at other times distinct. The artists therefore have faithfully attended to the *lines*, whether outer or inner ones; and the difference of effect, on comparison between the originals and their copies, is solely attributable to the superiority of modern workmanship, and to the blackness of the ink with which this work is printed.

It remains to conclude the bibliographical description of this impression. The leaves are numbered on the rectos, with the exception of the first five leaves, which have neither numerals nor signatures; but the printer will never be '*avantageusement distingué entre les personnes de sa profession*,' (as Marchand is pleased to designate him,) for



the accuracy of his folial numerals. Luckily, we are here assisted by the signatures, which appear to run thus — b 8; c 8; d 6; e 6; although the first four are marked as far as e iij; the same may be said of f, g, h, and i—each having but 6 leaves: from i to z, inclusively, we have also the same number of leaves to each signature—then A, B, C, D, E, each with 6 leaves; and F with 7 leaves. On the reverse of F vij, we read,

Guidonis Iuuenalis Nacione Genomani  
epigramma: supera causa operis suscepti

in 12 verses; followed by

Ioannis Egidij Nuceriensis  
Epigramma ad iuuenes

in 40 verses. Both these epigrams are reprinted in Mittarelli, col. 442-3. Beneath, we have the following imprint:

Impressum in Imperiali ac vrbe libera Argentina Per magistrum Ioannē Grüninger accuratissime nitidissimeq; elaboratū & denuo reuisum atq; collectum ex diuersis commētarijs Anno incarnatiōis dominice Millesimo quaterq; centesimo nagesimofexto. Kalendarū vero Nouembrium. Finit fœliciter.

The present is a sound copy; in calf binding.

482. THEOCRITUS. IDYLLIA XVIII. Græcè.  
*Supposed to have been printed at Milan, in the Year 1493. Folio.*

EDITIO PRINCEPS. It may be as well for the reader to turn for one minute to p. 43 ante, and there read what has been said concerning the *Opera et Dies* of HESIOD, which is subjoined to the present impression. He may also there correct what has been erroneously supposed to be a just inference of Count Reviczky, that the Hesiod was joined to the ISOCRATES of the date of 1493: whereas it is indisputable that it forms the latter part of the PRESENT publication. At p. 97, ante, will be found a fac-simile of the type of the text with which this impression also is executed. The titles, in red capital letters, are similar, in form, to



those in the Milan Psalter of 1481: see vol. i. p. 125. We will now describe this impression particularly. On the recto of α i, the first Idyllium commences thus:

ΘΕΟΚΡΙΤΟΥ ΘΥΡΚΙΚ ἩΩΔΗ ἘΙΔΥΛΛΙΟΝ . Α .

Οὔρσις ἡώδῃ.

δύτῃ τὸ ψιθύρισμα

καὶ ἀπίτυς ἀπόλε τήνα

Α᾽ ποτὶ ταῖς παλαῖσι

μευλίσδεταί . ἀδὺ δὲ καὶ τὸ

κυρίσδες . μετὰ πᾶν τὸ δεύτερον ἄθλον ἀποισῇ

\*Αἶκα τῆνος ἔλη κεραὸν τράλον . αἶλα τὸ λαψή.

&c. &c. &c.

A full page has 30 lines. The prefixes to the Idyllia are uniformly printed in red capital letters. The signatures run thus: A has 7 leaves; B, Γ, and Δ, have each 8 leaves. On the reverse of Δ viij, all that remains is the following:

Καὶ πόθον . ἔρϊσδε δὲ πρὸς αὖ, μήτι λάθῃσθαι .

Νέυμεθα κάμμες ἐς ὄρθρον, ἐπέικα πρᾶτος ἀοιδῶς

Εξ εὐνᾶς κελαδήσῃ, ἀνασχὼν ἔντριχα δειρὴν .

\*Ἡμᾶν ὧ ὑμέναιε ἴαμω ἐπὶ τῷδε χαρείης .

Τέλος τοῦ θεοκρίτου

On the recto of the following leaf, E i, begins the *Opera et Dies* of Hesiod; for which, see p. 43 ante. Warton and Valcknaer, in the prefaces to their respective editions of Theocritus, treat copiously of the present impression. Morelli, in the *Bibl. Pinell.* vol. ii. p. 302, has a brief but sensible memorandum upon the antiquity and rarity of this edition; which, as he properly observes, wants numerals and catchwords. It was unknown to Fabricius, Maittaire, and Reiske. Consult also Harles's *Introd. Ling. Græc.* vol. i. p. 512; and his *Fabric. Bibl. Græc.* vol. iii. p. 779. The supposed earlier impression, printed in the types of the Greek Grammar of Lascaris, which Panzer notices in his 4th vol. p. 361, seems to be an error first propagated by Bandini; for this latter bibliographer, in his *Cat. Cod. Græc. in Bibl. Medic.* vol. iii. p. 424, thought the present edition was printed by the Juntæ, in 1497,—as he found a copy of it at the end of the Lascaris of 1480. But, in his



*Juntar. Typog. Annal.* Bandini relinquished this opinion. The foregoing observations are taken from the *Introd. to the Classics*, vol. ii. p. 272. The present beautiful copy was formerly in the Pinelli Collection, and was purchased at the sale of the library by Count Reviczky for 31*l.* 10*s.* It is in blue morocco binding.

483. THEOCRITUS. IDYLLIA XXX. Græcè.  
Printed by Aldus. Venice. 1495. Folio.

484. IDEM OPUS. Græcè. Printed by the Same.  
Venice. 1495. Folio.

‘ EDITIO SECUNDA : containing Thirty Eclogues of Theocritus, and various Greek Opuscula.\* Reiske, who was in possession of a copy of this work, and has described it minutely in the preface to his edition, imagined that there were two distinct editions of the Aldine Theocritus (in the same year), owing to some variations which he discovered. Warton observes “ There are two impressions, but it is the same edition.”† The following are the important remarks of Renouard : “ I have examined, from one end to the other, two distinct copies of this Aldine edition of Theocritus, and I am well assured that there is but one edition of the work ; ten leaves have been reprinted, with important corrections and additions ; that is to say, p. 77 to 80, and p. 85 to p. 100. To distinguish the copies from each other, the earliest impression has, on the first page of the sheet z r, two verses, of which the last word is divided, so as to make the latter syllable or syllables form a separate line, thus :

|       |      |
|-------|------|
|       | μ᾽   |
| λίσσα |      |
|       | αἶδω |
| νῆς   |      |

the latter impression has each verse in one line. The back of the last sheet G, in the latter impression, contains the verses on the

\* — Catonis Romani sententiæ paræneticæ distichi. Sententiæ septem sapientum. De Invidia. Theognidis megarensis sicuti sententiæ elegiacæ. Sententiæ monostichi per Capita ex uariis poetis. Aurea Carmina Pythagoræ. Phocylidæ Poema admonitorium. Carmina Sibyllæ erythrææ de Christo Iesu domino nostro. Differētia uocis. Hesiodi Theogonia. Eiusdem scutum Herculis. Eiusdem georgicon libri duo.’

† Harles very justly remarks that these reimpressions were probably owing to some emendations of the author, which Aldus discovered in obtaining the Milan edition of 1493. *Fabr. Bibl. Græc.* vol. iii. 780.



death of Adonis : in the earlier impression it is left blank. No doubt, continues Renouard, "but the latter impression is the more valuable, though the first may be rarer" — "mérite trop peu réel pour faire choisir de préférence un livre moins ample et moins correct." The preceding is also quoted in the *Introd. to the Classics*, vol. ii. p. 273-4. But some other marks of distinction are subsequently stated. We may be yet more particular.

On the recto of the first leaf, in both impressions, we read the Greek and Latin titles ; the latter of which have been given at length in the last note : but the first few lines of the former, appertaining to the present impression, are as follow :

ΤΑ' ΔΕ ΕΝΕΣΤ Ε'Ν ΤΗ ΔΕ ΤΗ ΒΙ'ΒΛΩ.

Θεοκρίτου εἰδύλλια τοῦτ' ἔστι μικρὰ ποιήματα

τριάκοντα.

του αὐτοῦ Γένος καὶ περὶ τοῦ ρέσεως τῶν μουκολικῶν.\*

&c. &c. &c.

Hæc sunt in hoc libro

Theocriti Eclogæ triginta.

Genus Theocriti & de inuentione bucolicorum.

On the reverse of this leaf, in both impressions, is an address of Aldus to his former tutor Baptista Guarinus ; a part of which may be interesting to the reader.

Hūc uero librum tibi dicamus Præceptor  
Excel. tum mea in Veronenses beniuolentia (debeo enim  
plurimum Veronēsibus. Nam a Gaspare Veronensi pere-  
gregio grāmatico didici Romæ latinas litteras. a te uero  
Ferrariæ & latinas & græcas). †

On the recto of the following leaf, in either impression, A. A II, the text of Theocritus begins thus :

ΘΕΟΚΡΙΤΟΥ ΘΥΡΣΙΣ Η' Ω'ΔΗ'

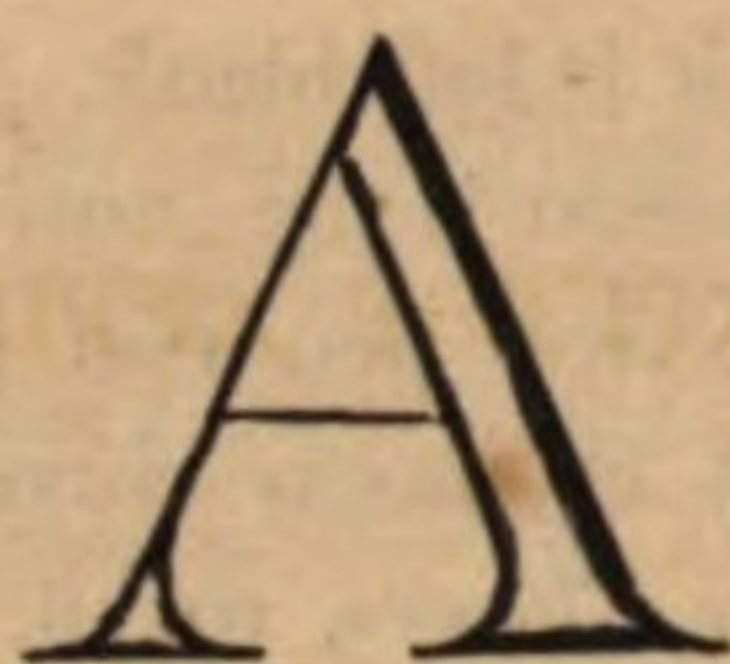
Ε'ΙΔΥΛΛΙΟΝ ΠΡΩΤΟΝ.

ΘΥΡΣΙΣ Η' Ω'ΔΗ'.

\* Sic.

† Renouard has briefly alluded to this address in his *Life of the Elder Aldus*, p. 8, note. His description of the above editions is comparatively brief.





Δύτι τὸ ψιθύρισμα καὶ ἀπί-  
 τυσ αἰπολε τήνα  
 Ἀποτὶ ταῖς παγαῖσι μελίσ-  
 δεται. ἀδὺ δὲ καὶ τὸ  
 &c. &c. &c.

A full page has 30 lines. The termination of the xviii<sup>th</sup> Bucolic, on the reverse of E. E. 1, is precisely the same, in both impressions, as are the four verses given in the last extract, from the Milan impression. Then follows

ΕΠΙΤΑΨΙΟΣ ΒΙΩΝΟΣ ΒΟΥΚΟΛΟΥ  
 ΕΡΩΤΙΚΟΥ ΕΙΔΙΛΛΙΟΝ. Τ.

which has 5 pages, ending on E E 111, reverse. Then

ΕΥΤΡΩΠΗ ΕΙΔΥΛΛΙΟΝ. Υ.

which ends at the bottom of the reverse of EE vj. Next, on Z. F. recto, at top

ΚΗΡΙΟΚΛΕΨΙΤΗΣ.

having 8 verses beneath:

ΕΠΙΤΑΨΙΟΣ ΑΔΩΝΙΔΟΣ

which ends on the reverse of Z F. 11. As far as Z F v, BOTH editions seem precisely similar, in substance; but on the recto of this signature, in the FIRST impression, we read

ΜΕΓΑΡΑΓΓΝΗΉ ΗΡΑΚΛΕΟΥΣ.

ΜΑ΄τερ ἔμα τιφθ' ὥδε φίλον κατὰ θυμὸν  
 ἰάπλεις

in the SECOND, it is

ΜΕΓΑΡΑΓΓΝΗΉ ΗΡΑΚΛΕΟΥΣ.

δαρῖδι,

Μάτερ ἔμα τίφθ' ὥδε φίλον κατὰ θυμὸν ἰάπλεις

After the 13th verse of the same,\* the impressions wholly vary from each other. This poem ends, in the FIRST impression, on Z. F vj, reverse. Beneath, we have

ΔΙΟΣΚΟΥΡΟΙ. ΚΟΙΝΗΙ Γ' Α' ΔΙ.

On Θ G 111. recto;

ΜΙΣΩΝ ΦΙΛΕΨΟΝΤΑ.

\* See Mr. Beloe's *Anecdotes of Lit. and Scarce Books*, vol. i. p. 76: where an error in my former description of these editions is properly noticed: but which error does not appear in the last edition (1808) of the *Introductio to the Classics*.



On Θ G 1111. reverse;

ΗΨΧΗΜΑ ΜΟΥΣΩΝ ΗΨ ΘΕΟΚΡΙΤΟΥ ΣΨΡΙΓΞ.  
ΤΩΙ ΠΑΝΙΨ.

On the recto of the following leaf;

ΕΨ ΝΕΚΡΟΨ ΑΨΔΩΝΙΝ.

On the reverse of the same :

ΓΕΨΟΣ ΘΕΟΚΡΙΤΙΤΟΥ.

Then follow six verses of Artemidorus the Grammarian, and four verses concerning the Bucolics. On the recto of the ensuing leaf

ΠΕΡΙ ΕΨΤΡΕΨΕΩΣ ΤΩΝ ΒΟΥΚΟΛΙΚΩΝ.

filling the entire page, and having the reverse of the leaf blank. In the SECOND impression, on the recto of Θ. G. 1, we read

Θεοκρίτου διόσκουροι. κοινῇιάδι ἐγκωμιασικόν

ending on the reverse of Θ G. 4. Next,

Θεοκρίτου ἐρασῆς δωρίδι διηγήματα.

ending on the reverse of Θ G. vj, at bottom, with

Τέλος

Next follows, on the recto of the ensuing leaf, a Greek inscription ΤΩΙ ΠΑΝΙΨ, within a wood-cut cylindrical form: on the reverse of which we read the *Epitaph of Adonis*:

ΕΨ ΝΕΚΡΟΨ ΑΨΔΩΝΙΝ.

The signatures in each, as far as EE, run in eights. EE to Θ G, inclusively, in sixes. The remaining works, as designated in the title, immediately follow. The date of these impressions is gathered from that of the HESIOD: vide p. 45 ante. Of the present copies, that of the first edition is an exceedingly fine one, in green morocco binding. The copy of the second edition is in the same binding, and has a duplicate leaf of Θ G. 3.

485. THUCYDIDES. Latinè. *Without Name of Printer, Place, or Date.* Folio.

The compiler of the *Crevenna Catalogue*, vol. iv. p. 68, conjectures this edition to have been executed 'about 1496;' and De Bure says 'before the year 1500.' The account of the latter, in which it is called



'Edition peu considérée des Savans, mais assez recherchée des Curieux, parcequ'elle est la première' — is rather circumstantial. Seemiller is also worth consultation. *Incunab. Typog. fasc.* iv. p. 153. We may be brief in our description of it. On the recto of the first leaf, a ii, begins an interesting 'proheme' of Laurentius Valla to Pope Nicolas V. This proheme fills each side of the leaf. On the recto of the following leaf, a iii, we read this prefix to the Latin version :

THVCYDIDIS HISTORIARVM PELOPONNENSIVM LIBER PRIMVS.

There are 42 lines below: a full page contains 45 lines. The signatures, from a to r, run regularly in eights; (a blank leaf forming a i) and on the recto of r v, is the following subscription :

THVCYDIDIS ATHENIENSIS HISTORICI GRAVISSIMI LIBER OCTAVVS ET VLTIMVS:

FINIT.

L A V S D E O

On the reverse of this leaf is the address of Bartholomæus Parthenius to Francis, 'the son of Louis Theonus.' On the recto of the ensuing leaf, is the Life of Thucydides by the same Parthenius 'ex Marcellino Græco;' ending on the reverse of the same leaf. The recto of the following leaf is blank; but a register is on the reverse of it, from which we learn the order of the signatures as before described. The present is a large and beautiful copy of this well printed book. It is in russia binding.

486. TIBULLUS. *Supposed to have been printed by Florentius de Argentina. Without Place, or Date. Quarto.*

Morelli has given a particular and animated description of this splendidly-executed little volume. He considers it to be the FIRST separate publication of the poet, and justly observes that its rarity is equal to its beauty. *Bibl. Pinell.* vol. ii. p. 383. The printer of it has been already introduced to the notice of the reader, in an account of an edition of RUFUS SEXTUS, at page 322 ante. On the recto of the first leaf, we read as follows :



ALBII . TIBULLI . POETAE . ILLVS  
 TRIS . LIBER . PRIMVS . ET . PRIMO  
 PRAEMIUM : QVOD . DIVITIIS :  
 ATQVE . MILICIA . SPRETIS . DELI  
 AM . AMET . ET . AMORI . VACAR  
 E . PRORSVS . VELIT . INCIPIT . FOE .

luitias alius fuluo sibi cōgerat auro

Et teneat culti iugera magna soli .

Quē labor assidu9 uicō terreat hoste

Martia cui sōnos classica pulsa fuget

M e mea paupertas uitæ traducat inertī

D um meus assiduo luceat igne focus .

I pse serā teneras maturo tēpore uites

Rusticus : & facili grandia poma manu .

&c &c. &c.

A full page has 24 lines. There are titles to the Elegies, but no spaces between them; and the first word of the title is usually in capital letters. The last effusion of the poet is entitled 'AD AMICAM.' On the reverse of fol. 42, (pencil numerals) we read,

TETRASTICON de infamia suæ puellæ.

Beneath, is the epitaph of Tibullus in 4 verses; and a brief account, or eulogy, of him in 7 lines of prose. On the recto of the following and 43rd leaf, begins the Epistle of *Sappho to Phaon*, from Ovid, without prefix. This Epistle closes the volume on the reverse of the 47th leaf, thus:

I lla furēs phaoni quā scripsit eplā sappho

Explicit : ex græco transtulit. Ouidius.

There are neither signatures, numerals, nor catchwords. The present is a desirable, although soiled, copy of this rare and beautiful impression; which Morelli thinks was printed about the year 1472. It is in blue morocco binding.



487. VALERIUS FLACCUS. *Printed by Rugerius and Bertochus. Bologna. 1474. Folio.*

EDITIO PRINCEPS. 'Quaenam princeps sit editio, nondum est exploratum;' says Harles, in his *Brev. Not. Lit. Rom.* p. 461. This point will be discussed in the account of the ensuing edition. Meanwhile, in opposition to the arrangement of Panzer, the present impression is here inserted as the EARLIEST of the author. It is a book of extreme rarity; and such copies of it, as is the one under description, will never fail to bring very considerable prices. This edition is printed in a small and delicate Roman type, like that of the MANILIUS, executed by the same printers: see p. 162 ante. On the recto of the first leaf, we read the opening of the poem, thus:

C. VALERII FLACCI SETINI BALBI ARGO  
NAVTICON LIBER PRIMVS INCIPIT FELI  
CITER.

Rima deū magnis cāimus freta puia nautis  
Fatidicamq; ratē scythici quæ phasidis oras  
Ausa sequi . mediosq; iteriuga cōcita cursus  
Rūpere : flamifero tandē consedit olympto

Phœbe mone . si cumcæ mihi concita uatis

Stat casta gortina domo : si laurea digna

&c. &c. &c.

There are 26 lines below : a full page has 36 lines. On the recto of the 81st and last leaf, pencil-numbered in this copy, we read the conclusion of the poem, and the colophon, thus :

Heret . & hic presens pudor. hīc decreta suorum  
Cura prement . ut cunq; tamen mulcere gementem  
Temptat . & ipse gemens & tempora currere dictis  
Mene aliquid meruisse putas : me talia uelle?

? FINIS ?

BONONIAE IMPRESSVM PER ME VGONEM



RVGERIVM . ET DONINVM\* BERTOCHVM  
 REGIENSES ANNO DOMINI . M . CCCC . LXX  
 IIII . DIE . SEPTIMA : MADI? \* LAVS DEO :  
 : ? AMEN? :

There are neither signatures, numerals, nor catchwords. De Bure is brief and superficial; *Bibliogr. Instruct.* vol. iii. n°. 2807: but Fossi is particular and interesting in his description of this volume, which he calls 'Editio princeps et eximiæ raritatis.' The latter speaks of a copy abundantly charged with the ms. notes of Inghiramius; containing various readings and commentaries: *Bibl. Magliabech.* vol. ii. col. 739-740. Copies were in the Harleian, Valliere, Pinelli, and Lomenie Collections. That in the La Valliere Library was sold for 710 livres. See *Bibl. Harl.*, vol. i. n°. 3953; *Cat. de la Valliere*, vol. ii. n°. 2519; *Bibl. Pinell.* vol. ii. n°. 5059; *Index Libror.* vol. i. p. 335. The present may be called a magnificent copy; and is bound in red morocco.

488. VALERIUS FLACCUS. *Printed by De Ripoli.*  
*Florence. Without Date. Quarto.*

It seems rather extraordinary that Panzer should commence his list with the present edition. The doubt expressed by Harles, whose bibliographical authority is far from requiring implicit submission, seems to have had an unnecessary influence with him. La Serna Santander does not notice the typographical labours of De Ripoli in his first volume; but at vol. iii. p. 414, he mentions this edition, and seems to dissent from those bibliographers who consider it to be the first. The discovery of signatures, which (as Maittaire has properly observed) are generally placed in an even line with the last of the text, proves only that, in all probability, the impression was subsequent to the year 1472. I am however of opinion, from the general appearance of it, that the edition must be considered of a date posterior to that of the foregoing one. See Maittaire's *Annal. Typog.* vol. i. p. 748, note 3. The account of this rare and estimable impression (which has escaped the knowledge of many bibliographers,) in the *Introd. to the Classics*, vol. ii. p. 299, is exceedingly imperfect and unsatisfactory. I proceed therefore to make amends for former negligence.

\* Sic.



On the recto of the first leaf, the poem commences in the following manner:

**C . VALERII FLACCI SETINI BALBI AR  
GONAVTICON . LIBER PRIMVS INCI  
PIT FELICITER.**

Rima deū magnis canimus freta puia nautis  
Fatidicāq; ratē scythici quæ phasidis oras  
Ausa sequi . mediosq; iter iuga cōcita cursus  
Rumpere . flamifero tandem consedit olympos  
Phoebe mone . si cumeae mihi concita uatis  
&c. &c. &c.

A full page has 30 lines. There are blank spaces between the books, but no titles. The signatures, from a to n, run in eights. This latter signature has only six leaves; on the recto of the vjth of which, the volume closes thus:

Temptat . & ipse gemens & tempora currere dictis  
Mene aliquid meruisse putas : me talia uelle?  
**FINIS ? LAVS DEO .**

\*Ipressum florentiæ apud sanctum  
Iacobum de ripoli .  
**AMEN .**

With the exception of an unlucky worm-hole, which has entirely pervaded the volume, the present is a beautiful and desirable copy. It is large, and bound in green morocco.

\* Sic.



489. VALERIUS MAXIMUS. *Supposed to have been printed by Mentelin at Strasbourg. Without Date. Folio.*

EDITIO PRINCEPS. The earliest bibliographer who has given a detailed description of this rare and valuable impression, is Freytag; who, in his *Analect. Litterar.* vol. ii. p. 1017, notices a ms. memorandum in the copy which he saw, affixing the date of 1470 as that of the period of its execution. It will be seen, at p. 407, that something like a similar date is assigned to the edition of *TERENCE*, executed by the same printer. From the united opinions of bibliographers, respecting the time when the present publication, and those of the *Terence* and *Virgil*—(all executed in the same characters, and usually attributed to the press of *MENTELIN*)—appeared, it may safely be concluded that these editions were printed rather *before* than after the year 1470. Seemiller and Braun have been each particular; but the account of Freytag is at once copious and instructive. Neither De Bure nor the Bipont editors appear to have had any knowledge respecting this impression.\* *Laire*, in a brief notice of it, shews us how essentially it varies from the subsequent impressions. See *Incunab. Typog. fasc.* i. p. 122; *Notit. Hist. Lit.* pt. i. p. 12; and *Index. Libror.* vol. i. p. 54-5. The following description of it may be sufficiently particular.

On the recto of the first leaf the text commences thus:

\* 'Cum Germanæ Editiones antiquæ, quæ sine loco et typographo exierunt plerumque e Codicibus fideliter transcriptæ fuisse videntur, illud de hâc Valerii Maximi quammaximè prædicandum censeo. Ab editoribus nondum, quod scio, hactenus tractata est, quod eo magis dolendum est, ex infinitâ lectionum messe, quæ literatos homines etiamnum latent. Harum quædam exempla profert Freytagius.

'Libros notâ carentes omnes absque discrimine in contemptu habere solent viri docti, quorum quidem sentiis me consentientem præbere nolo. Permultis enim in hac recensione eorum oculis me subjecturum confido, qui omni laudis præconio celebrari merentur. VALERIUM MAXIMUM, MENTELIANUM, hoc temporis nomino, alios auctores posthæc suppeditaturus.

'Hæc editio post librum nonum desinit, vel quia in codice nihil ulterius repertum fuit, vel consilio editoris, qui sequentia etsi in aliis editionibus conspiciuntur, ad auctorem parum pertinere censuit.' LATE BISHOP OF ELY: *MS. Memoranda.*



Valerij Maximi factorū et dictorum memorabilium.  
Ad Tiberiū cesarem. Liber primus incipit feliciter

Capitula Primi libri

Primum de religione. Secundū de neglecta religiōe  
Tercium de ominibus. Quartum de prodigijs. Qui-  
tum de sompnijs. Sextum de miraculis

His rome exterarumq; gentiū facta  
simul ac dicta memoratu digna q̄ apud  
alios lacius diffusa sunt quam ut breui-  
ter cognosci possint ab illustrib⁹ electa  
auctoribus deligere constitui. at docu-

&c. &c. &c.

A full page contains 34 lines. The titles to the chapters are in lower-case letter; and there are, of course, neither numerals, signatures, nor catchwords. On the reverse of fol. 159, and last, there are 15 lines of text: the last three lines of which are as follow:

erat quamquam pene totius orientis cunctatum et gen-  
cium credula suffragacione fultum caput imperio de-  
menter imminens iusto impendi supplicio coegit.

Like all the books executed by Mentelin, whether in his small or larger Gothic \* type, the present volume affords a fine specimen of ancient paper and ink. It is also a most desirable copy for amplitude, and is beautifully bound by Walther in red-morocco.

490. VALERIUS MAXIMUS. *Printed by Schoeffer.*  
*Mentz. 1471. Folio.*

This impression usually takes precedence of the Venetian one by Vindelin de Spira, and is accordingly described in the present order; although I am not disposed to subscribe wholly to the opinions of De Bure and Crevenna, which seem to have it concluded that the Mentz

\* The fac-simile of the Virgil in the Valliere copy vol. ii. p. 80, shews the type of the above work and of the Terence noticed at p. 401 ante.



edition preceded the Venetian one 'by some months.' If it be so, how comes it that this impression contains *more* than the ensuing one? although, upon reconsideration, this may only prove that Vindelin de Spira had *no knowledge* of the present edition. The point of chronological priority, is yet, however, fairly *sub judice*.

On the recto of the first leaf, we read as follows :

**Valerij Marimi Romane urbis iurispitissimi! in librū  
factoꝝ et dictorum memorabiliū ad Tiberū cesarem  
Abis Rome exte Prefatio incipit  
rarumq; gentiū facta simul ac dicta  
memoratu digna, que apud alios la-  
tius diffusa sūt, ut quambreuiter co-  
gnosci possint! ab illustribus electa  
auctoribus, deligere institui . ut docu-  
&c. &c. &c.**

The first two entire lines of the above, and the two last words of the third line, are executed in red ink ; in a manner so skilful and pleasing, that it may be questioned whether they do not defy competition in the annals of modern printing. The two ensuing prefixes, one on the recto, and the other on the reverse, of the first leaf, are also printed in red ink ; but no more similar ones occur throughout the volume : a sort of capricious distinction, which Fust and Schoeffer observed in their Bible of 1462. Whenever one of the books of the Historian concludes on the reverse of a leaf, the ensuing book commences on the recto of the following one ; leaving, in general, a considerable blank space below the termination of the preceding book. On the reverse of fol. 186, being within 11 leaves of the conclusion of the impression. the ixth book ends, according to the extract just given from Mentelin's edition. An idea of a xth book is thus thrown out ; and excerpts from it ensue.

**Ecimus huius operis liber qui et ultimus est  
vel ex negligētia aut malivolētia librarioꝝ de  
perijt . abbreviator vero titulos eius habebat  
integre fortassis . tñ de vno tñ hoc est de pñomine epi  
thoma representabat . Decimi libri Caij titi probi.  
&c. &c. &c.**



On the reverse of the 4th following leaf, begins an alphabetical table, or index, in long lines, occupying 7 leaves, and terminating the impression on the recto of fol. 197, from that on which the text begins. Beneath this table we read the ensuing colophon printed in red:

**Presens Valerij Maximi opus p̄clarissimū! in nobili  
urbe Mogūtina\* Aheni, terminatū! anno M. cccc. lxxi.  
. xviii kalēdis iulijs! per egregium Petrū schopffer de  
Bernshem artis imp̄sorie m̄grm! feliciter ē cōsumatū**

(The shields in red are beneath.)

A full page has 30 lines. Both Schwarz and Würdtwein are brief; and Crevenna is rather concise. De Bure might have been more instructive: he notices however the rarity and worth of the VELLUM COPIES, of which the PRESENT is one—it having been formerly in the Boze, Gaignat, and La Valliere Libraries. Count Reviczky bought it at the sale of the latter collection for 1500 livres.\* It is very fine, and bound in old blue morocco. The reader may consult the *Prim. Quæd. Doc. Typog.* pt. ii. p. 28; *Bibl. Mogunt.* p. 101; *Cat. de Crevenn.* vol. v. p. 174; and *Bibliogr. Instruct.* vol. vi. p. 449.

491. VALERIUS MAXIMUS. *Printed by Vindelin de Spira. Venice. 1471. Folio.*

This is a magnificent and desirable impression. On the reverse of the first leaf begins a table of the chapters of the 1x Books. Each book is designated by capital letters. This table terminates on the reverse of the 2d leaf. On the recto of the 3d leaf, the text begins thus:

Valerii Maximi liber primus.

R B I S Rome exterarumq; gentium facta simul  
ac dicta memoratu digna quæ apud alios latius  
diffusa sunt: q̄ ut breuiter cognosci possint ab illu-  
tribus electa auctoribus deligere constitui: Vt  
&c. &c. &c.

A full page has 41 lines. The chapters are divided into sections, with

\* A similar copy was in the Harleian Collection: *Bibl. Harl.* vol. i. no. 4676. vol. iii. no. 3211. \* Sic.



prefixes in lower-case letter. On the recto of fol. 122 and last, the text concludes thus, with the following colophon :

impendere supplicio coegit. FINIS EST  
.M.CCCC.LXXI.

Impressum formis iustoq; nitore coruscans  
Hoc Vindelinus condidit artis opus.

A fine illuminated copy of this edition is described in the *Bibl. Harleian.* vol. iii. n°. 1128. The present copy was purchased by Count Reviczky at the Valliere sale for 902 livres, and was formerly in the collection of Count Hoym. See the authorities in the *Introd. to the Classics*, vol. ii. p. 304. Although this is a large copy, and ruled with red lines, it has too tawny an aspect; and exhibits rather a clumsily executed specimen of the Spira press. Brunet says it is 'more sought after than the preceding edition;' but this is very questionable. In blue morocco binding. Count Hoym's copy.

492. VALERIUS MAXIMUS. *Without Name of  
Printer, Place, or Date.* Folio.

This is an impression of such rarity, that it seems to have escaped the notice of almost every bibliographer. It will not be found in the works of Panzer or Brunet; and although, as I shall presently endeavour to prove, it is probably a production of the BRESCIA PRESS, it has not been noticed by the author of the *Litteratura Brixiana*, nor by Boni in his *Primi Libri a Stampa di Alcune Città e Terre dell' Italia Superiore*, 1794, folio. Count Reviczky has a brief description of it in his *MS. Memoranda*, and thinks that it may be of equal antiquity with either of the preceding impressions. On the recto of the first leaf, we read the commencement, thus :

Valerii Maximi Liber primus  
VRBIS Rome exterarūq; gentium facta si  
mul ac dicta memoratu digna quæ apud a/  
lios latius diffusa sūt q̃ ut breuiter cogno  
sci possint ab illustribus electa autoribus  
&c. &c. &c.

Throughout the entire impression there are sections to each chapter,



as in the Spira edition. A full page has 35 lines. On the recto of fol. 148 and last, the conclusion of the text, and the commencement of the table, are thus :

iusto ipēdere supplicio cœgit. Et Sic Est FiniS.

Rubrice libri primi Val. M. De patientia.

De religione.

Qui hūili loco nati clari eu-

&c. &c. &c.

This table is printed in two columns ; and ends at the bottom of the reverse of the same and last leaf :\* the last line of the second column being as follows :

familiis īserere conati sūt.

I have ventured to conjecture that this edition was executed at Brescia. On a comparison with the impressions of Lucretius and Propertius (especially with those of the latter,) noticed at pages 149, 288, ante, we discover the same formation of letter, whether capital or small—also, the same irregularity of press work, and manufacture of paper. It may therefore be rationally conjectured that the present impression was executed by Ferandus at Brescia ; and if so, that it was published from a different MS., and is likely to be of use to some future editor of the author. There are neither numerals, signatures, nor catchwords. The present is a remarkably fine copy ; in red morocco binding.

493. DIONYSIUS DE BURGO IN VALERIUM MAXIMUM. *Without Name of Printer, Place, or Date.* Folio.

This impression is of nearly equal rarity with the preceding one. Neither Fabricius nor Ernesti were aware of the Commentary of D. de Burgo being IN PRINT ; and Ossinger (according to the excellent account of this edition by Braun,) was equally ignorant of its existence. Maittaire is the only bibliographer, before Braun, who notices it. Laire refers the reader to Braun. *Bibl. Lat.* vol. ii. p. 53 ; *Notit. Hist. Lit.* pt. i. p. 112-3 ; *Annal. Typog.* vol. i. p. 751 ; and *Index Libror.* vol. i. 126-7. The volume is executed in the Roman type, and is distinguished, like the Plutarch and Terence noticed at p. 416 ante, by the peculiar formation of the letter R. The text of the historian does

\* It is probably imperfect.



not accompany the commentary. On the recto of the first leaf, we read as follows :

Incipit epistola super declaracione Valerii Maximi. Edita .a fratre dyonisio de Burgo sancti sepulcri ordinis fratrum heremitarum\* sancti Augustini.

There are 31 lines below ; but a full page contains 36 lines. At the bottom of this first page, there is a ms. note, in red ink, of the date of 1480, which informs us that the copy under description once belonged to the convent 'fratrum ordinis predicatorum in leubna.' On the recto of fol. 2, the text commences thus :

Capl'm p̄mum. De religione.

Rbis rome zc̄. Valerius huic opi suo primo prohemium ponit: ī quo suū ppositum ostendēs : auditores beniuolos facit. Secūdo tractatum

On the recto of fol. 369, and last, we read the concluding sentence at bottom :

cl'm societatis humāe : ī q̄ veritatis religio tueſ. & ipse deo colit̄. ī cui9 qdē cultu sincero eſna vita pmitit̄. In secula seculorum. Amen.

Here is also another ms. note, of the date 1475 : so that the present impression may have been executed towards the year 1471. This is a large copy in sound and genuine condition : in old calf binding.

494. VEGETIUS. *Supposed to have been printed by Ketelaer. Without Place, or Date. Folio.*

This is considered by bibliographers to be the EDITIO PRINCEPS of the author ; although neither La Serna Santander nor Brunet seem to be aware of the impression here next described. *Dict. Bibliogr. Choisi.* vol. iii. p. 430 ; *Manuel du Libraire*, vol. ii. p. 617. This edition has

\* Sic.



not escaped Meerman. In the *Orig. Typog.* vol. i. cvl.-viii., notice is taken of several works printed in the same character with that of the present one; and the second fac-simile in the viiith plate, vol. i., presents us with the first four lines, or title, as below extracted. This fac-simile may be sufficient to direct us in a knowledge of the type of Ketelaer; but it is far from being completely accurate. Meerman had rather a whimsical notion, that these types were first used by the heirs or successors of Laurence Coster, at Haarlem, who adopted them on rejecting the ruder ones of Coster himself; and who afterwards sold them to Ketelaer and De Leempt. Jansen has thought proper to adopt this whimsical and, in all probability, fallacious supposition. *De l'Invention de l'Imprimerie*, &c. 1809, 8vo. p. 346-7. We may further premise, that the present is the edition, for an account of which Denis (as quoted by Panzer) refers to Meerman. On the recto of the first leaf, we read the opening thus:

**Flauij vedati renati viri illustris. Epitoma de re  
militari incipit. In epitoma iſtitutoꝝ rei milita  
ris de cōmētarijs cathōis augusti traiani adriani  
necnō et ianie frontoni in quatuor ptes distinctū**

A prose prefix, and a table of 3 leaves (including the first leaf) follow. The prologue of the author is on the recto of the 4th leaf; the first book begins on the reverse of the same leaf. There are prefixes to each of the chapters in the several books; but neither signatures, numerals, nor catchwords. A full page has 31 lines. On the reverse of fol. 55 and last, the subscription is thus:

**Flauij vedati renati viri illustris  
Epitoma de re militari explicit felicif.**

The present is a large and beautiful copy of this uncommon book, and is bound in red-morocco.



495. VEGETIUS. *Supposed to have been printed by Cæsar's and Stol. Without Place, or Date. Quarto.*

This impression seems to have escaped the notice of bibliographers, as it is not mentioned by Panzer, La Serna Santander, or Brunet. It may probably be anterior to the preceding one. On the recto of the first leaf, it commences thus :

Flaii vegecii renati viri illustris comitis epithoma institutorū rei militaris De comentariis Augusti traiani Adriani necnō etiam frontini ;

An account of the contents of the four books of the author, ensues. Below, is the whole of what appears, in this page, of the prologue :

PROLOGVS PRIMI LIBRI  
INCIPIT FELICITER ;

Ntiquis temporibus mos fuit bonarum  
artiū studia mandare litteris! atq; ī libros  
redacta offerre principibus. Quia neq; recte a  
&c. &c. &c.

A full page has 25 lines. On the recto of fol. 66, beneath the word FINIS, we read this subscription.

Flaii vegecii Renati viri illustris  
comitis epithoma Institutorū rei  
militaris Desinit feliciter ;

Then follow tables of the chapters in the several books, upon 3 leaves and a half; concluding the impression at the bottom of the reverse of folio 69 and last. The present copy of this very rare book is rather an indifferent one; in calf binding.



496. VEGETIUS. *Supposed to have been printed by  
Gotz. Without Place or Date. Folio.*

'Nicolas Gotz of Schletztat (according to La Serna Santander,) printed a *Life of Christ* in 1474, folio. The same artist printed again in 1478. His name never appears, after this date, in any publication.' *Dict. Bibliogr. Choisi.* vol. i. p. 161. But neither La Serna Santander, nor Lambinet, nor Jansen, appear to have had any knowledge of the present edition. It has also escaped Panzer and Brunet. That it is the production of a Cologne printer (and in all probability of Gotz,) there can be little hesitation. It is executed in double columns, in the usual type of the early Cologne artists; and presents us with the following prefix, at top of the first column, on the recto of the first leaf:

**Flauī uegeciij renati viri illu-  
stris Comit̃is epithomia rei mi-  
litaris libri numero q̃tuor felici-  
ter incipiunt . et primo de quo  
agit in vno q̃z libro.**

The contents of the four books are then briefly stated; and what is considered as the 'prologue' in Ketelaer's impression, is here made the first chapter of the first book. A full page has 38 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 38th and last leaf, the last lines of the xxxviii<sup>th</sup> chapter of the last book are these:

**Aeticēdū puto q̃r artis āplius  
frequēciōr vsus inuenit q̃ bet̃  
doctrina mōstrauerat . . .  
P . . . C A.**

The first two letters probably designate the name of the printer, Nicolas Gotz; the third, the place of his residence. The present is a beautiful copy, splendidly bound in green morocco.



497. VIRGILIUS OPERA. *Printed by Sweynheym  
and Pannartz. Rome. Without Date. Folio.*

EDITIO PRINCEPS. The order of our researches into the early impressions of ANCIENT CLASSICAL AUTHORS, has at length brought us to the present very rare, and imperfectly known, edition of the larger and minor poems of VIRGIL. Such a publication should be described with accuracy and minuteness; yet Audiffredi has, as usual, left little that is material to add to his own excellent account of it.

Although the *ensuing* impression of the Eclogues, Georgics, and Æneid, is undoubtedly of considerable antiquity, and may probably be an anterior production, yet we are certain, from the preface to the present edition, that it was executed in the year 1469, and before the Lucan of the same date. The Bishop of Aleria, the editor of it, speaks of it as being the first poetical publication of the press of Sweynheym and Pannartz. As we do not therefore positively know the exact period when the subsequent impression was printed, and as some ancient ms. notes found in the impressions of Terence and Valerius Maximus, executed in the same type, do not affix a more ancient date than that of 1470 to the latter, (see pages 407, 449, ante,) we should not be justified, against the express evidence above noticed, in causing the ensuing to take the precedence of the present edition. Correct reasoning therefore, as well as courtesy, may warrant us in assigning the present order to these two earliest impressions of the Mantuan Bard. It may further be remarked, that Quirini has a good account of the *first two Roman* impressions of the poet—the latter of which is at present wanting in this Collection—and that De Bure has been rather copious and particular in his description of the present one. See *De Optimor. Scriptor. Edit.* p. 161, &c.; *Cat. de la Valliere*, vol. ii. p. 78. Ernesti had erroneously supposed the impression was executed in 1466; and Laire had, with equal incorrectness, conceived that there were three editions of the present date.

On the recto of the first leaf, we read the editorial epistle of the Bishop of Aleria to Pope Paul II., commencing thus:

Loquētie splēdore: & rerū dignitate: locupletiorē  
Virgilio Poetā: unū fortasse Homerū Græci:  
nullum certe Latini inuenien. &c.



This preface is printed entire by Quirini. A table, on the reverse of the second leaf, shews, at one view, the contents of the impression. On the recto of the 3rd leaf, commences the first of the opuscula, which is entitled *Culex*, thus :

Vsimus Octaui gracili modulante Thalia.

Atq; ut araneoli : tenuem formauimus orsum.

Lusimus : hæc : propter : Culicis sint carmina dea.

The whole of these opuscula, or *minor poems*, occupy 12 leaves. On the recto of the 15th, from the opening of the volume, the *first Eclogue* begins thus :

Ityre tu patulæ recubans

sub tegmine fagi : ME.

Siluestrem tenui musam

meditaris auena.

Nos patriæ fines : et dulcia

linquimus arua.

Nos patriâ fugimus.

tu Tityre lētus in umbra

Formosam resonare doces Amaryllida siluas

O Melibee deus nobis hæc oia fecit. TI.

&c. &c. &c.

A full page has 38 lines. In the *second Eclogue*, the verse

Nec sum adeo informis, nuper me in littore vidi

is omitted ; as it is also in the Brescia impression of 1473. The verse immediately following it, is thus printed in the present edition.

Cū placidū uentis staret mare. nō ego Daphnin

The *Georgics* commence on the recto of the 26th leaf, thus :

Vid faciat lætas segetes :

quo sydere terram

Vertere mecenas : ulmisq;

adiungere uites.



Conueniat : quæ cura boum :

quis cultus : habendo

Sit pecori : atq; apibus

quanta experientia parcis :

Hinc canere incipiam. uos o clarissima mundi

On the reverse of the 55th leaf, the *Æneid* commences, with the four preliminary verses beginning 'Ille ego.' On the recto of fol. 188—it concludes :

. FINIS . AENEIDOS .

On the reverse of the same leaf, we read, from Sulpitius Severus,

Iusserat hæc rapidis aboleri carmina flāmis

Virgilius : phrygium quæ cecinere ducem.

Tucca uetat . uarrusq; simul. Tu maxime cesar

Non sinis. & latiae consulis historiae .

Infelix gemino cecidit prope Pergamon igni .

Et pæne est alio Troia cremata rogo.

followed by 29 additional verses. On the recto of the ensuing leaf, at top, the latter continue thus :

Expirent ignes . uiuat Maro : dictus ubiq;.

These detached sentences, or Epitaphs, from Palladius, Asclepiades, Eusebius, Pompelianus, Maximianus, Vitalis, Basilius, Asmodianus, Vovianus, Eugenius, Julianus, Hilasius, &c. (all specified in the table of contents, and the latter containing the well known epitaph 'Mantua me genuit,' &c.) comprehend  $3\frac{1}{2}$  leaves, in the whole. On the recto of the 192nd and last leaf, we read the eight-versed colophon, beginning 'Aspicis illustris,' and concluding with 'contribuere domum.'

Five leaves of the *Priapeia*, or *Lusus Poetarum in Priapum*, follow in the present copy; and indeed should be in every perfect copy: since Audiffredi informs us that these are mentioned by the episcopal editor, in the preface, as being contained in the same volume, or MS., from which the legitimate poems are printed. Nor were they introduced from the subsequent impression of 1471, as Audiffredi clearly proves; as, in this latter impression, they are 'multo auctiora.' The existence of a copy in the library of Marchio de Maximis, *without* the *Priapeia*,



does not necessarily prove, as Audiffredi seems to infer, that these opuscula were printed *subsequently* to the completion of the other parts of the edition; since motives of delicacy might have induced the owner of such copy to cut out these poems. It must however be conceded, that the *Priapeia* are not noticed in the printed list of the contents of the impression. See the *Edit. Rom.* p. 22, 24. The present is a clean and very desirable copy of this exceedingly rare and precious edition:—an edition, of which a copy produced 4101 livres at the sale of the Valliere library. The present is very elegantly bound in dark green morocco; having a wreath of bay leaves at the end, from the supposed tomb of Virgil.

498. VIRGILIUS. OPERA. *Supposed to have been printed by Mentelin, at Strasbourg. Without Date. Folio.*

This is the impression, of the type of which there is a tolerably correct fac-simile in the *Cat. de la Valliere*, vol. ii. n°. 2433. The description of it also, in the same work, is ample and faithful. The curious will immediately recognise in it the same characters with which the Terence and Valerius Maximus, noticed at pages 401, 449, ante, were executed; and which characters are generally attributed to the press of MENTELIN at Strasbourg. In respect to the date of its execution, I incline to think that it is *at least* as ancient as the year 1470; and that Panzer has, rather hastily, adopted the information of Denis, in assigning to it the date of 1472:—as the latter only observes, that ‘In some Catalogue a ms. date of 1472 was affixed to it.’ See the *Annal. Typog.* vol. i. p. 73; and *Suppl. Maitt.* p. 691, n°. 6154. Brunet thinks it rather of the date of 1469; and observes that some connoisseurs conceive it anterior to the preceding edition. *Manuel du Libraire*, vol. ii. p. 639-40. The copy under description is the one which was in the Valliere Collection, and was purchased at the sale of that library, by Count Revicky, for 759 livres. We proceed to a particular description of it. On the recto of the first leaf, the Eclogues commence thus:

Publij Virgilij Maronis Liber Bucolicorum  
Incipit Feliciter. . Melibeus

Itire tu patule recubans sub tegmi  
ne fagi Siluestrem tenui mu  
sam meditaris auena Ros



patrie fines. et dulcia linquimus  
 arua      Nos patriam fugimus  
 tu titire lentus in umbra  
 Formosam resonare doces amarillida siluas  
 . Ti . O melibee deus nobis hec oia fecit  
 &c. &c. &c.

There are 22 lines beneath : a full page contains 32 lines. The second Eclogue has a prefix of 'Egloga secunda' only : the third, of 'Menalcas Mopsus : ' the fourth, neither prefix nor space : the fifth, 'Melibeus, Dameta, Palemon : ' the sixth, a blank space only : the seventh, 'Melibeus, Corydon, Tirsis : ' the eighth, 'Poeta : ' ('Pastorum Musam : ') the ninth, 'Licias Meris : ' the tenth, neither title nor space. At the end of the Eclogues, being the recto of the 14th leaf from the beginning, we read

**Argumentum Ovidij in libros georgicoꝝ virgilij**

Quid faciat letas segetes quo sidere seruet  
 Agricola. ut facile terram proscindet aratris  
 Semina que iacienda : modos. cultusqꝫ locorum  
 Edocuit menses magno olim federe reddi

**Publij Virgilij Maronis Liber Primus Geor-  
gicorum Incipit Feliciter**

The *Georgics* begin at top, without prefix, on the reverse of the same leaf ; and they conclude on the reverse of the 48th leaf from the beginning of the volume. The recto of the 49th leaf is blank. The reverse presents us with a poetical summary of the XII. Books of the *Æneid* ; followed by a similar one of that of the 1st Book in particular. To each Book there is a like prefix. The text of the *First Book* begins at top of the ensuing, or 50th leaf ; forming the original of the upper part of the engraved fac-simile in the Valliere Catalogue. The *Second Book* of the *Æneid* begins thus :

Onticuere om̃s intentiqꝫ ora tenebāt  
 Inde thoro patē eneas sic orsꝫ ab alto  
 Infandū regīa iubes r̃nouare dolorē  
 Troianas ut opes et lam̃tabile regnū



In the *Second Book*, there is a gratuitous and unauthenticated verse, preceding the 130th; which was pointed out to me by Lord Spencer, and which I find in no other ancient impression. It is thus:

**Hostia sum miser . ah sacras reputatus ad aras**

The *Fourth Book* has the usual commencement, thus:

**¶ regina graui iam dudū saucia cura  
Vulnus alit venis . et ceco carpit igni :  
Multa uiri virtus aīo . ml' tusq; recurſat  
Gentis honos. herēt īfiri pectore vult⁹  
Verbaq; . nec placidam membris dat cura quietē :  
Postera phebea lustrabat lampade terras  
    &c. &c. &c.**

The *Twelfth Book* opens as follows:

**¶ Arnus vt īfractos ad'uso Marte Latinos  
Defecisse videt : sua nūc pmissa reposci  
Se signari oculis vltro īplacabilis ardet  
Attollitq; animos : penorū ōlis ī aruis  
Saucius ille graui venantum vulnere pectus  
Cum demum mouet arma leo : gaudetq; comātes  
    &c. &c. &c.**

and concludes, on the recto of the 207th and last leaf, according to the lower part of the fac-simile in the Valliere Catalogue. The reverse of this leaf is blank. The *Priapeia*, &c. are not contained in the impression. The foregoing description of this exceedingly rare and interesting edition, of which no account will be found in Seemiller, Braun, or Fossi, is, it is presumed, more particular than any with which the reader is acquainted; and has been completed, on the supposition that, if fragments of it should come into the possession of the curious, a greater facility might be afforded in recognising the genuine impression to which such fragments belong. The present is a fair and most desirable copy; in red morocco binding.



499. VIRGILIUS. OPERA. *Printed by Vindelin de Spira. Venice. 1470. Folio.*

This rare and truly beautiful impression was erroneously considered, by the author of the *Bibliogr. Instruct.* vol. iii. n°. 2659, to be the first edition. Crevenna, from the same authority, draws the same conclusion; but his description of it, although much more copious and particular than is that of De Bure, has received the censure of Heyne. ‘Nuper iterum multis (are the words of the latter) de hâc editione egit Crevenna, nullo cum fructu ad te, qui indolem libri et usum criticum volebas resciscere.’ *Edit. Virgil. Lond. 1793, 8vo. vol. i. p. LXXXI.* Consult also the *Bibl. Crevenn.* vol. iii. p. 189-192 : *edit. 1775.* On the recto of the first leaf, without prefix, we read as follows :

ITYRE. TV PATVLAE

recubans sub tegmine fagi

Siluestrem tenui musam

meditaris auena.

N os patrię fines : & dulcia liquimus arua.

N os patriam fugimus. tu tityre lentus ī umbra

F ormosam resonare doces amaryllida siluas.

&c. &c. &c.

The *Eclogues* are without titles, but spaces are left for them. The beginning of the Xth and last Eclogue is thus :

Xtremum hūc aretusa mihi cōcede laborem

P auca meo gallo sed quę legat ipse lycoris

C armina sunt discēda : neg& quis carmina gallo ?

A full page has 41 lines. The *Georgics*, as in the preceding edition, have the four verses of Ovid prefixed. Each book of the *Æneid* has a poetical prefix, as in the previous Roman impression ; but no title. On the reverse of fol. 161, and last, beneath the two last lines of the text, we read the following rather quaint colophon :

Progenitus spira formis monumenta maronis

Hęc uindelinus scripsit apud uenetos.



Laudent ergo alii polycletos parrhasiosue

Et quo suis alios id genus artifices.

Ingenuas quisquis musarum diligit artes

In primis ipsum laudibus afficiet.

Nec uero tantum quia multa uolumina : quantū

Q' perpulchra simul optimaq; exhibeat.

. M . CCCC . LXX.

There are neither numerals, catchwords, nor signatures. The preceding is a sufficiently particular account of a volume, which, although of extreme rarity, has been well described by the foregoing authorities. As far as I have examined the text and punctuation, they seem correct and satisfactory. The typographical beauty of this edition has been a general theme of admiration ; but no more praise is due to it, on this head, than to other impressions by the same printer : the comparative conditions of copies making nearly the whole difference. But such copies of this impression as are UPON VELLUM, are in the greatest request, and have brought considerable sums. In the *Bibl. Colbert*, (A. D. 1728) vol. i. p. 267, n°. 3860, a similar copy brought 581 livres. At the sale of Dr. Mead's Library, 1755, another similar copy was purchased by Mr. Willock for only 18l. 18s. *Bibl. Mead*. p. 239, n°. 42. The library of Consul Smith was also enriched by a similar copy, which is now in his Majesty's Collection. The copy in the Gouttard Collection 1780 (which is well described in the *Cat. de Gouttard*, n°. 648) was purchased at the sale of the books of *Mons. Paris de Meyzieux*, the preceding year, for 2308 livres ; although it brought only 2270 livres at the Gouttard sale. The Crevenna copy—'très-complet et d'une conservation à enchanter, joignant à la plus grande propreté et netteté une marge de quatre bons pouces de largeur'—(such is the enthusiastic language of its original describer) was purchased at the sale of the same collection for 4150 florins, by the late Harry Quin ; who bequeathed it, along with the hammer which was brandished over it, to the library of Trinity College, Dublin : where both now remain—as curiosities of no ordinary occurrence or value. The late Count M'Carthy had also a copy UPON VELLUM ; but the last leaves of which were soiled. The present paper copy is rather large than clean ; in red morocco binding. A beautiful similar copy is in the collection of the late Dr. William Hunter at Glasgow ; where there is also a copy of the second Roman edition, by Sweynheym and Pannartz, of the date of



1471. For this latter impression the reader may consult Mr. Beloe's *Anecdotes of Literature and Scarce Books*, vol. iii. p. 224.

500. VIRGILIUS. OPERA. *Without Name of Printer or Place.* 1472. Folio.

This exceedingly scarce and beautiful impression has been described with tolerable care by bibliographers; but neither the printer of it, nor the place of its execution, are yet satisfactorily ascertained. One preliminary observation — which has escaped those who have noticed this impression — may be submitted; which is, that the types of this volume, and those of the first edition of *AUSONIUS*, of the same date (see vol. i. p. 272, &c.), together with the mode of typographical execution, are precisely similar. Maittaire has erroneously attributed the performance to the press of Zarotus; and Laire has, with equal improbability, designated Philip de Lavagna as the printer of it. But we shall say a few words upon this subject, in the latter part of our description. On the reverse of the first leaf, we read an inscription in capital letters; which, as it has been extracted entire by Orlandi, Maittaire, Paschali (in the *Bibl. Smith*, p. D), De Bure, Laire, Panzer, and La Serna Santander, need only be, in part, here submitted to the reader. From this inscription, it appears that the editor has carefully compiled his edition from the Roman and Venetian impressions. At bottom, we read

SI VIS CERTIOR FIERI: ID LEGITO

VALE.

B

H

ANNO INCARNATIONIS DOMI

NICE . M . CCCC . LXXII.

On the recto of the ensuing leaf is a table of the contents of the impression; from which we observe that 11 leaves, including that of the table, contain a variety of poetical Opuscula, with a brief biography of Virgil in prose. The reverse of the 11th leaf—or the 12th, including that of the inscription in capital letters—is blank. On the recto of the 13th leaf, the *Eclogues* begin. On the reverse of the 30th leaf, after a prefix from Ovid, the second book of the *Georgics* commences thus:



ACTENVS ARVORVM CVL-  
TVS ET SYDERA CAELI.

h Nunc te Bacche canam  
nec non siluestria tecum  
Virgulta. & plē tardæ crescentis oliuæ.

H uc pater æ Lenæe. tuis hic omnia plena

M uneribus. tibi pampineo grauidus autumnno

F loret ager : spumat plenis undemia labris.

&c. &c. &c.

A full page has 40 lines. On the reverse of the 52nd leaf, at bottom, we read the four (supposed) Virgilian verses, beginning ' Ille ego,' &c. The first book of the *Æneid* begins almost at the bottom of the recto of the following leaf. The xiiith book commences thus, at the bottom of fol. 169, recto :

AENEYDOS LIBER DVODECIMVS.

Vrnus ut infractos  
aduerso Marte Latinos  
t Defecisse uidet sua  
nunc. promissa reposci :  
Se signari oculis ultro  
implacabilis ardet.

A ttollitq; animos. pœnorum qualis in aruis

and concludes on fol. 181, recto. On the reverse, begins the *Moretum*. On the recto of fol. 183 commence the *Priapeia*, which conclude on the reverse of fol. 192. Next follow the *Copa*; *Est et Non*; *Vir Bonus*; *Rosae*; *Culex*; *Dire*; *id est Carmen Execratorium. ad Battarum*; *Aetna*; and *Ciris*. Of the latter there are only 2 pages, or one leaf, in this copy; and the 8 following leaves are also wanting. The impression terminates thus, with the *Catalecton*, on what should be the 219th and last leaf of the impression :

S uperbe noctu repuditum caput

D atur tibi puella quam petis datur

The reverse is blank. There are neither signatures, numerals, nor catchwords. 'Hanc editionem, sed rarissimam, in primis cum vulgatis



comparari vellem,' says Heyne; but he was not so fortunate as to meet with it. De Bure had also never seen it; and La Serna Santander is the mere copyist of Laire. In regard to the *printer* of it, Heyne supposes that the letters, B. H. stand for *Benedictus Hercules*, a printer at Ferrara; but Baruffaldi does not make mention of any such typographical artist. Nor will such a name be found in Panzer, or La Serna Santander. Panzer does indeed notice a 'Benedictus Hectoris Librarius;' but he affixes the date of 1487 as that of his earliest performance. It cannot therefore be either of these printers. But are we quite certain that the B. H. is a genuine original impression? and if so, why are these letters much smaller and more disproportionate than the other capital letters? And how comes it that such letters are not found in the Ausonius of 1472 — since there can be no question about each of these editions being printed by the same artist? I incline therefore to think that this very rare, beautiful, and intrinsically valuable impression—especially from the formation of the  $\omega$ —was printed at *Venice*: but by whom, is still matter of conjecture. The reader may consult *Orig. e Progress.* p. 428; *Annal. Typog.* vol. i. p. 320, note 2; and *Index Libror.* vol. i. p. 291-2. The present copy, as above noticed, is unluckily imperfect; and has also several leaves supplied by ms.—but in a style of great beauty and accuracy. It is otherwise tall and clean. In blue morocco binding. Rossi (according to Panzer, vol. ii, p. 13,) notices a copy of it UPON VELLUM.

501. VIRGILIUS. OPERA. *Printed by Bartholomæus Cremonensis. Venice. 1472. Folio.*

The present copy of this beautiful, and rather uncommon impression, is so extremely defective, that, without the aid of De Bure, I am unable to give a particular bibliographical account of it. One thing is certain; of which De Bure was necessarily ignorant, as he had never seen the preceding impression:—one edition seems a copy of the other; but which is entitled to priority, I cannot pretend to determine. In the whole of what remains of the copy under description, there is an exact conformity, line for line, with the previous impression. Any extract from it, therefore, would be applicable to either of them; except that we may observe, in lieu of the  $\omega$  in the preceding one, we read the  $\omega$ , in that of B. Cremonensis. The type, however, decidedly differs; that of the present one being less sharp and dazzling — and having the *e* and *g* more in conformity with the type of Jenson.



De Bure tells us that 19 leaves (containing the Opuscula described as being at the end of the previous edition,) precede the commencement of the text of the *Eclogues*: having, on the 19th, the following subscription—which I shall copy, as it stands here, the last leaf in the volume:

Quem legis: impressus dum stabit ī ære character:

Dum non longa dies: uel fera fata prement.

Candida perpetuæ non deerit fama Cremonæ.

Phidiacū hinc superat Bartholomæus ebur.

Cædite chalcographi: millesima uestra figura est

Archetypas fingit solus at iste notas.

FINIS.

M . CCCC . LXXII . NICOLAO TRVNO.

PRINCIPE VENETIARVM REGNAN-

TE . QVAE IN HOC VO-

LVMINE CONTINEN-

TVR FOELICITER

IMPRESSA

SVNT.

After the termination of the *Æneid*, we read the same Opuscula of which the titles are described as following the end of the *Æneid* in the previous impression. De Bure says that these Opuscula comprehend 45 leaves; and that the XIIIth Book of the *Æneid* comes between the *Ætna* and the *Ciris*. The XIIIth Book is wanting in the copy of the previous impression: and the whole of the 45 leaves are also wanting in the present copy—with many others, not worth particularly noticing. The reader has been already informed (*Introd. to the Classics*, vol. ii. p. 317-318,) of an exquisite copy of this edition PRINTED UPON VELLUM, which was in the Harleian Collection, and which is minutely described in the Harleian Catalogue: vol. iii. n°. 3222. Count M'Carthy had a similar copy; but 2 leaves of it were manuscript. Maittaire has a good account of this edition in his *Annal. Typog.* vol. i. 314, note 7. See the *Bibliogr. Instruct.* vol. iii. p. 284. The present copy is unbound.



502. VIRGILIUS. OPERA. *Printed by Leonard Achates. Venice. 1472. Folio.*

This is the impression, from which Maittaire and Cunningham have exhibited various readings in their respective editions of the author. De Bure had never seen a copy of it, but took his description from Orlandi, p. 25, and Maittaire; *Annal. Typog.* vol. i. p. 314. Heyne, who had also never seen it, supposes this to be the same impression as the one noticed in the *Cat. de la Valliere*, vol. ii. p. 83, n°. 2434, of the date of 1473, by the same printer: but although the subscriptions of these two editions be, in substance, similar—with the exception of the difference of one year—yet, according to the authority here last referred to, the edition of 1473 seems to have the *Catalecton* subjoined; which is wanting in the present impression. Whether Achates made, in other respects, a literal reprint of that edition, in the subsequent year, I am not able to determine. It is certain that this impression of 1472 is of great rarity, and of considerable intrinsic value. We proceed to a description of it. On the recto of the first leaf, after a prefix of 5 lines in capital letters, the first Eclogue commences thus:

Me .

Itire tu patule recubans  
sub tegmine fagi

Siluestrem tenui musam  
meditaris hauena .\*

Nos patrie fines: et dulcia  
linquimus arua .

Nos patriam fugimus: tu  
Titire lentus in umbra

Formosam resonare doces Amarillyda siluas .

Ti . O Melibee: Deus nobis hec otia fecit .

&c. &c. &c.

The several *Eclogues*, *Georgics*, and the Books of the *Æneid*, terminate and commence with a subscription and prefix, in capital letters. Each Book of the *Æneid* has a poetical prefix, which is common in the more ancient editions. There are neither numerals, signatures, nor catchwords. On the recto of the last leaf but one, the XIIth Book of the *Æneid* terminates:

\* Sic.



EXPLICIT . LIBER . XII .

. P . MARONIS : VIRGILII .

VITA . EX : SERVIO . DONATO :

QVINTILIANO : AGELIO .

ET : RELIQVIS .

The life of the poet follows; concluding on the recto of the last and ensuing leaf. It is succeeded by 10 verses of Cornelius Gallus upon the death of Virgil; with a poetical reply to the same by Octavius Augustus Cesar, to whom the preceding verses are addressed. On the reverse of the last leaf, following the reply, we read the ensuing colophon:

V rbs Basilea mihi nomen est Leonardus Achates :

Q ui tua compressi carmina diue Maro.

Anno christi humanati : M . cccc . lxxii .

Venet . Duce Nicol . Trono.

The present is a very desirable copy of this rare and estimable edition; in green morocco binding.

503. VIRGILIUS. OPERA. *Printed at Brescia.*  
1473. Folio.

It is not the least interesting feature of this extraordinary Library, that it contains so many rare and estimable productions of the early BRESCIA PRESS. If the copy under description be the identical one of which Denis has given an account, from the communication of a friend, it is probably *unique*. Both Panzer and Audiffredi refer exclusively to Denis, p. 32; where the account, is brief but correct. On a comparison with the BRESCIA STATUTES, and the JUVENAL and PERSIUS, printed at the same place, and in the same year, the present impression of Virgil seems to be the *first book* ever printed at Brescia. But so extraordinary and contradictory are frequently the researches and conclusions respecting the early history of printing, and the adaptation of books to printers, that we discover, on opening this volume, the same types with which GERARD DE LEUU printed the *Mercurius Trimegistus*, at Treviso, in the year 1471:—the G and Q in the capital letters, and the e, a, and m, in the smaller ones, leave no doubt as to



the correctness of this inference : nor is it by any means improbable that Gerard de Leeu might have printed at Brescia as well as at Treviso and Antwerp. The date of the impression is rather favourable to such a conclusion. If so, this edition was not executed by FERANDUS—unless the latter used two different founts of letters. The text of this impression is wholly unknown ; but from those parts which I have examined, it appears to be more remarkable for singularity than correctness.

On the recto of the first leaf, without any prefix, we read the commencement of the first *Eclogue*, according to the following fac-simile :

Ityre tu patulæ recubans  
sub regimine fagi: ME.  
Syluestrem tenui musam  
meditaris auena.  
Nos patriæ fines, & dulcia  
linquimus arua.  
Nos patriam fugimus,  
tu tytîre lentus in umbra

F ormosam resonare doces amarylida sylvas

In the first *Eclogue*, the verse—‘ Sæpe sinistra cava prædixit ab ilice cornix ’—(wanting in many ancient MSS. and first editions,) is omitted ; as well as that of ‘ Nec sum adeo informis, nuper me in littore vidi ’—in the second *Eclogue* :—the latter is also wanting in the *Editio Princeps*. In the 50th verse of this first *Eclogue*, we read ‘ temptabunt ’—as in the impressions of S. and Pannartz, and Mentelin : but this is only a variation of orthography. Also, in the 77th verse of the same *Eclogue*, it is, as in the first edition of 1472,

D umosa de rupe procul pendere uidebo.

Other variations might be adduced ; but the foregoing are sufficient to prove that the text of this edition is printed from a MS. probably peculiar to itself. Quirini, the author of the *Litteratura Brixiana*, was wholly unacquainted both with the MS. and printed edition. We proceed with the bibliographical analysis of this curious volume. The *Georgics* begin thus, on the recto of the 12th leaf ;—having the usual prefix from Ovid.



Vid faciat lætas segetes :  
 quo sydere terram  
 Vertere mecenas : ulmisq;  
 adiungere uites .  
 Conueniat : quæ cura boum :  
 quis cultus : habendo  
 Sit pecori : atq; apibus  
 quanta experientia parcis :

H inc canere incipiam . uos o clarissima mundi  
 L umina labentem caelo quae ducitis annum .

&c. &c. &c.

A full page has 38 verses. There are no signatures, catchwords, nor numerals; and the impression, throughout, is destitute of titles to the several books. I am uncertain whether there be a small initial letter at the beginning of each book; as the square spaces designed for capital initials, are, in the present copy, uniformly (and elegantly) filled up with large gold letters upon an ultramarine blue ground. The Georgics terminate on the recto of fol. 41; having, on the reverse, the poetical prefixes as were noticed to be, in the same place, in the Editio Princeps. On the recto of fol. 42, the *Æneid* commences thus :

Lle ego qui quondā gracili modulatus auena  
 Carmen . & egressus fyluis : uicina coegi  
 Vt quis auido parerent arua colono :  
 Gratum opus agricolis .  
 At nunc horrentia martis  
 Rma uirumq; cano : troiæ qui primus ab oris.  
 Italiam fato profugus lauinaq; uenit  
 Littora : multum ille & terris iactatus & alto :  
 Vi superum : sæuæ memorem iunonis ob iram :  
 M ulta quoq; & bello passus : dum conderet urbem .  
 I nferretq; deos latio : genus unde latinum .  
 A lbaniq; patres atq; altæ mœnia romæ .  
 &c. &c. &c.



As before, a full page comprehends 38 lines. The XIIth Book of the *Æneid* closes the volume on the reverse of the 173rd and last leaf, as follows:

————— . tu ne hinc spoliis indute meorū  
 E ripiere mihi? Pallas te hoc uulnere . Pallas  
 I molat. & pœnam scelerato ex sanguine summit.\*  
 H oc dicens ferrū: aduerso sub pectore condit  
 F eruidus: ast illi soluuntur frigore membra.  
 V itaq; cū gemitu fugit indignata sub umbras.  
 . FINIS .

Brixia maronis opera expressa fuere presbytero petro  
 uilla iubente die uigessimo primo aprilis . M. cccclxxiii.

This precious volume was formerly in the Reviczky Collection; and a ms. note prefixed to it, by the late Count, sufficiently attests the high estimation in which it was held by its former owner. Such a book is indeed beyond all price. This copy is sound and rather tall; but not quite free from stain. In red morocco binding.

504. VIRGILIUS. OPERA. *Printed by Ulric Han  
 and Simon de Luca. Rome. 1473. Folio.*

THIS THIRD ROMAN IMPRESSION is of considerable importance in the list of early editions of the poet. We shall be brief but particular in the description of it. The recto and reverse of the first leaf are filled by a table of the contents of the volume. A life of Virgil occupies the 6 following leaves; which are again succeeded by 14 leaves of poetical opuscula, by divers authors, as appear in the first impression of 1472: see p. 467 ante. On the recto of the 22nd leaf, from the beginning, the *Eclogues* open thus:

P. Virgilii Maronis Bucolica.

Aegloga p̄ma īter loquutores.

Meliboeus. & Tytirus amici.

ME.

Ityre tu patulę recubans

sub tegmine phagi:

\* Sic.



Siluestrem tenui musam  
meditaris auena.

&c. &c. &c.

To each Eclogue a title is prefixed; and a full page comprehends 35 lines. The latter part of the *iiii*d, and the beginning of the *iv*th Eclogues, are, in this copy, supplied by two *modern printed leaves*—with the contractions cut in metal—the whole bearing a tolerable resemblance to the original type. The *Eclogues* and *Georgics* comprize 45 leaves. The *Æneid* commences on the reverse of the 46th leaf: having, prefixed, (on fol. 45)

Octauii Augusti pro Virgilii Æneide uersus.

comprising 36 verses. Then follow the two usual poetical prefixes, as in the Edit. Prin. The opening of the *Æneid* is similar, in the collocation of the verses, to that in the Brescia impression. Within 52 leaves of the termination of the volume, the *XII*th book concludes; and is immediately followed by the *Argument* to the *XIII*th Book, thus:

FINIS AENEIDOS.

Tertiufdecimus Aeneidos per  
Maffeum Vehium additus.

Vrnus ut extremo uitā sub Marte pfudit  
Subdūt se Rutuli Aeneæ Troiana sequētes  
&c. &c. &c.

The book itself begins on the recto of the ensuing leaf, and comprehends 9 leaves, finishing with the last 3 verses on the recto of the 10th leaf. Then ensue the various poetical opuscula (including the *Ciris* and *Priapeia*) of which the titles are given in the account of the first edition of the date of 1472. At the end of the '*Catalecton*,' being on the reverse of the 51st leaf, from the conclusion of the *XII*th book of the *Æneid*, we read this ostentatious colophon—in imitation of those in the early Mentz publications:

F I N I S  
Præsens hæc Virgilii impressio poetæ  
clarissimi in alma urbe Roma facta



est totius mūdi Regina & dignissima  
 Imperatrice quę sicut præceteris urbibus  
 dignitate præest ita ingeniosis  
 uiris est referta nō atramēto plumali  
 calamo neq; stylo præo sed artificiosa  
 quadam adinuatione imprimendi  
 seu caracterizādi opus sic effigiatū  
 est ad dei laudē industrięq; est consumatum.  
 per Vdalricum Gallum & Simonem de Luca.  
 Anno domini M.CCCC.LXXiii. Die uero. IIII.  
 mēsis Nouembris. Pontificatu uero  
 Sixti diuina prouidētia Pape quarti  
 Anno eius Tertio.

The following and last leaf contains, on the recto, a register; which, in this copy, is printed with the same types as are those leaves subsequently introduced in the Eclogues. There are neither numerals, signatures, nor catchwords.

De Bure had rather a whimsical notion, that, if the date of this impression had not been subjoined, we might have mistaken it 'for one of the most ancient productions of the press.' He should have observed, with better judgment, that the type has a strong resemblance to the larger type of Philip de Lignamine; of which latter a fac-simile is given at page 307 ante. Audiffredi has indeed something of a similar remark upon the notice of De Bure; defending, with his usual partiality to the typographical reputation of P. de Lignamine, the superiority of the latter to the present character. Yet he admits that the type of this edition 'satis equalis est, unusque ex elegantioribus Romanis, ab Udal. Han adhibitis; etsi in eo artificis ingenium eluceat.' *Edit. Rom.* p. 137-8, note (1). In a more important point of view, this impression is allowed by him to supply the whole, or nearly the whole, of the LACUNÆ in the two previous Roman impressions.' It is probably therefore one of the most valuable ancient editions of the poet extant. The present copy of it is large, but in a very tender condition: being bound in old foreign calf, with gilt edges to the leaves.



505. VIRGILIUS. OPERA. *Printed by John Vurster de Campidona. Modena. 1475. Folio.*

We shall be particular in our account of this uncommon volume, since there are probably *not four* scarcer editions of the poet in existence. The present is the first book printed at Modena, and the typographical execution of it does great credit to Vurster; whose publications are of very considerable rarity, and are not to be met with (according to La Serna Santander) bearing date after the year 1476. Panzer, in his second vol. p. 146-7, notices the extreme rarity of this edition, upon the authorities of Morelli and Tiraboschi. 'Editio (says he) hactenus incognita, quam detexit Cl. Morellius,' &c. see also the *Bibliot. Modens.* vol. iv. p. 368. In his fourth volume, p. 366, Panzer gives a description of the arrangement of the contents of this impression; apparently upon the authority of Fossi's *Bibl. Magliabech.* vol. ii. col. 800-3. The description of it, in this latter authority, is, indeed, most full and satisfactory; and we shall not fail to avail ourselves of it where needful. Fossi has proved that Boni and Gamba, from their *Bibliot. Portat.* vol. ii. p. 83, had never seen the impression—which is therefore rightly designated by them as 'rara e sconosciuta edizione.'

On the recto of the first leaf, the first *Eclogue* commences thus:

P. Virgilii Maronis Bucolicon Liber.

Aegloga prima dicta Tityrus.

Collocutores

Melibœus

Tityrus

M.           Ityre tu patulæ recubans sub tegmīe  
fagi.

Siluestrem tenui musam meditaris  
auena.

Nos patriæ fines: & dulcia linquimus arua.

Nos patriam fugimus. tu tityre lentus in umbra

Formosam resonare doces amaryllida siluas

To each *Eclogue*, a prefix, arranged in a similar manner, and having the word 'Collocutores,' is annexed. The *Eclogues* terminate on the



recto of fol. 13; succeeded immediately by the *Georgics*; which latter conclude on the recto of fol. 45. The reverse of fol. 45 is occupied by the usual poetical prefixes. On the recto of fol. 46, the *Æneid* commences, having the four verses, beginning 'Ille ego,' prefixed. For a reason, which does not strike me as being very obvious, there is, after the verse 'Tantæ molis erat romanam cōdere gentem,' the following division :

Capitulum primū in quo ostēditur tempestas  
quam Aeneas passus fuerit in mari siculo.

Ix e cōspectu siculæ telluris in altum  
Vela dabant læti & spumas salis ære ruebant.  
Quom Iuno æternum seruans sub pectore uulnus  
Hæc secum. Me ne incæpto desistere uictam?

There is no other designation of chapter (as far as I can discover) in the whole of the Twelve Books of the *Æneid*. On the recto of fol. 190, at top, we read the last line of the XIIth book. The XIIIth *Book*, by Mafeus Vægius Laudensis, ensues, having a poetical prefix of 12 lines. The XIIIth book begins thus :

Vrnus ut extremo deuictus marte pro  
fudit  
Effugientem animam. medioque sub  
agmine uictor  
Magnanimus stetit æneas mauortius heros  
Obstupuere omnes gemitumq; dedere latini.

This XIIIth book occupies 10 leaves; beginning on the recto of fol. 190, and ending on the recto of fol. 199. Next follow the supposed *Opuscula* of the author; namely, the *Copa*, *Moretum*, *Diræ*, *De est et non*, *de Rosis*, *Culex*, and the *Priapeia*; the latter without any prefix. These minor poems comprehend 21 leaves; concluding the entire volume at fol. 221, recto. Subjoined to the Epigram to the *Priapeia* (wanting in the Magliabechi copy, but transmitted to Fossi by Aloysius Tramontanus, 'vir monumentorum typographicæ artis studiosissimus') we read the colophon thus :



Mutine Impressum per Magistrum Iohannem  
Vurster de campidona. Anno. D. M. cccc. lxxiiii.  
die Vicesimatertia mensis Ianuarii.\*

There are neither signatures, numerals, nor catchwords; and a full page contains 35 lines. This edition was wholly unknown to bibliographers, till Morelli made the discovery of it: nor has it been noticed in the London edition of Heyne's Virgil of the date of 1793. La Serna Santander is unpardonably brief and unsatisfactory. An inspection of the present copy proves that the readings of this edition are oftentimes remarkable for singularity rather than for correctness. There are frequent ms. corrections throughout. The horizontal water-marks denote the form to have been originally in 4to: as indeed Fossi has so distinguished it—but Panzer supposes that it is rather 'small folio.' The present copy, which, upon the whole, is in sound and desirable condition, has decidedly a folio form, and is above described as such. It is in russia binding.

506. VIRGILIUS. OPERA. *Printed by Jenson.*  
*Venice. 1475. Folio.*

Our account of the present, and of the remaining editions of the entire works of Virgil, with dates, begins to be comparatively brief and easy. In regard to the present impression—for his description of which De Bure, almost as usual, has been indebted to Orlandi and Maittaire—it may be essential to remark, upon the authority of Heyne, that Fontanini is in error in observing that it contains, for the first time, the small poem of the *Ciris*; as the same had before appeared in the Roman impression of 1473. Panzer has not failed to incorporate this observation; noticing, also, copies of this impression in the Pinelli and Loménie Collections. *Annal. Typog.* vol. iii. p. 106-7. Sardini is unusually superficial. *Stor. Crit. di Nicolao Jenson*, lib. iii. p. 37.

A life of Virgil, with a variety of poetical opuscula, comprehending

\* We may correct a venial error into which the learned Fossi has fallen, respecting the period of the printing of this volume. He conceives, from the above date of the month, that nearly the whole of the impression was executed in the year 1474. But he seems to have forgotten the ecclesiastical division of the year, as noticed at p. 200 ante. From such a mode of computation, it follows that, if the year 1476 began in (the ensuing) March, the whole of the impression must have been executed in 1475.



abridgments of the XII. Books of the *Æneid*, and epitaphs of Mæcenas and of Virgil, by various illustrious characters, &c. &c. precede the first Eclogue: which latter commences with this prefix, on the recto of fol. 22 (fol. 12 wanting in this copy).

**P. VIRGILII MARONIS BVCOLICA.**

**AEGLOGA PRIMA: INTERLOCVTORES**

**MELIBOEVS ET TITYRVS AMICI. ME.**

The *Eclogues* and *Georgics* comprise 41 leaves. The *Æneid* contains 126 leaves. The XIIIth Book, with the minor poems before noticed, also the *Ætina*, *De Cantu Sirenarum*, *Ciris*, and *Catalecton*, follow—comprehending 40 leaves—and concluding the impression with the ensuing colophon:

**P. V. MARONIS OPERA FOELICITER FINL  
VNT VENETHIS INSIGNITA PER NICOLA  
VM IENSON GALLICVM. M. CCCC. LXXV.**

The reverse is blank. The impression is without signatures, numerals, and catchwords; having 34 lines on a full page. It is the first impression of the poet from the press of Jenson. The present is rather an indifferent copy; in blue morocco binding.

**507. VIRGILIUS. OPERA. Printed by Zarotus.  
Milan. 1475. Folio.**

It is justly observed by Panzer, that Saxius has omitted to mention this edition in his list of the works printed at the Milan press during the year 1475. See the *Hist. Lit. Typog. Mediol.* p. DLXII-III. Denis however has noticed it: from whose account Panzer borrows his own. *Annal. Typog.* vol. ii. p. 20-1. Although the present copy be imperfect, the ensuing description may probably be considered sufficiently particular. On the recto of the first leaf, is the following prefix to the first Eclogue:

**P. Virgilii Maronis Parthenia Mantuani Bucolicon  
liber ad C. Asinium pollionem Consulari dignita  
te fulgentem.**

**Aegloga prima dicta Tityrus.**

**Collocutores Melibœus. Tityrus.**



To each Eclogue is prefixed the word 'Collocutores,' as well as the names of the characters engaged in it. The *Eclogues*, *Georgics*, and *Æneid*, succeed in regular order; and a distinction of 'Capitulum primum,' &c. (vide p. 479,) is made just before the description of the tempest in the first book of the *Æneid*. This is not common in the earlier editions. At the termination of the *Æneid*, we read

Finis Summæ Virgilianæ narrationis in tribus  
operibus Bucolicis . Georgicis . & Aeneidæ.

The minor poems succeed, beginning with the *Copa*. These latter conclude with the *Priapeia*, on the recto of the last leaf. On the reverse of the last leaf, we read only the following colophon:

. MEDIOLANI .

A nno a Natali christiano Milesimo quadringente  
simo septuagesimoqnto: Octauo Kalen. sextilibus  
P. Virgilii Maronis partheniæ Opera omnia di  
ligenter emendata: diligenter impresa sunt ab  
Antonio Zarolto Parmensi: qui quidem Artifex  
egregius ppediem multo maiora de se polliceť.

V os oh felices cupitis qui plurima scire:

Nummorum quibus est: copia parua domi .

H actenus ille magis sapiens: cui copia maior

Librorum: nunc cui promptius ingenium .

There are neither numerals, signatures, nor catchwords; and a full page contains 41 lines. When in fine condition, this impression must exhibit a very elegant specimen of the printing of Zarotus; who, it must be confessed, from the above colophon, does not seem to have been disposed to conceal the good opinion which he entertained of his own talents from the public. Brunet, upon the authority of Maittaire, describes this edition as containing 123 folios. The present copy is in foreign boards.

\* Sic.



508. VIRGILIUS. OPERA. *Printed by Andreas Portilia. Parma. 1479. Folio.*

The recto of the first leaf, sign. a z, presents us with this prefix :

P. Virgilii Maronis Partheniæ Mantuani

Bucolicon Liber ad C. Asinium Pollionem

Consulari Dignitate Fulgentem.

Aegloga Prima dicta Tityrus.

COLLOCVTORES

Melibeus

Tityrus

On the reverse of u v, we read this subscription to the *Æneid* :

FINIS

Summæ Virgilianæ

Narrationis In tribus

Operibus Buccolicis

Georgicis &

Aeneidæ.

The minor poems, including every one before noticed, ensue: terminating the impression on the recto of y x, thus:

Impressum parmæ opera

& impensis Andreæ Portiliæ Anno

domini M. CCCCLXXIX.

Quarto Idus Maii

A table of the contents of the volume immediately *precedes* the colophon. The signatures, with the exception of x, are in tens: x having eight leaves. Although the present be an indifferent copy of this edition, the typographical execution of it seems hardly worthy of the credit of Portilia's press. Orlandi and Maittaire notice this impression; and Heyne contents himself with a reference to such authorities. Affo has been particular and exact. *Tipografia Parmense*, p. LXVII. In red morocco binding.



509. VIRGILIUS. OPERA *Printed by Albertus de Mazalibus. Reggio. 1482. Folio.*

We have here an impression by no means of ordinary occurrence; and from the omission of it by La Serna Santander and Brunet, as well as by Tiraboschi, Heyne, the Bipont editors, and all the early Bibliographers, its rarity may be supposed to be considerable. It seems, however, to be a reprint of some preceding edition; and especially of the one just noticed. On the recto of the first leaf, sign. a z, we read a prefix to the Eclogues, precisely similar in substance to the foregoing one. The *Eclogues* terminate on the reverse of b 4. The *Georgics*, on the reverse of e 3. The legitimate text of the *Æneid* begins on the reverse of e 4, thus:

RMA VIRVMQVE  
a CANO TROIAE QVI  
PRIMVS AB ORIS

and concludes on the reverse of u 7—with this subscription:

Aeneidos Duodecimi & Vltimi Libri  
F I N I S

The *Copa*, *Rosæ*, *Priapeia*, *Moretum*, *Diræ*, *Est et Non*, *Vir bonus*, *Culex*, *De Herculis Laboribus*, *De Littera Y*, *De Fortuna*, *De Orpheo*, *De Vino et Venere*, &c. ensue — comprehending 19 leaves, and concluding the volume on the reverse of z 6, with a table, and colophon—the latter, thus:

Impressa Sunt Hæc Maronis Opera Regii  
Lepidi cura & Impensis Alberti De Maza,  
libus Regiensis Anno Salutis. M.CCCC.  
LXXXII. X. Kale. Aprilis

The signatures, with the exception of z, run in eights; and b 4 is erroneously marked b 5. Panzer refers only to Denis, p. 160, for an account of this rare impression. The present may be called a large and beautiful copy: in red-morocco binding.



510. VIRGILIUS. BUCOLICA. (*Printed by Ulric Zel.*) *Without Place, or Date.* Quarto.

Having concluded our account of the various impressions of the ENTIRE WORKS of Virgil, in this Collection, we proceed to a description of those editions which contain A FEW only of the pieces, more or less, of the same author; and in the order observed in this latter division of the subject, such are first noticed as appear to be the more ancient impressions. Accordingly, we begin with the present one, which is evidently the production of the press of *Ulric Zel.* Morelli has simply described this as 'Editio pervetusta;' and both Denis and Panzer have availed themselves of such description only. There can be no doubt of the impression having been executed by Zel, and probably not much later than the year 1470. It is a small quarto of 17 leaves; (as Brunet properly observes, vol. ii. p. 648) having 25 lines in each page, except the last. There are neither signatures, numerals, nor catchwords, and the 1st, 2nd, 3rd and 7th Eclogues only, have titles prefixed. The first Eclogue begins thus:

**Publij Virgilij Maronis bucolicū  
carmen Incipit.**

**Itire tu patule recubans lb' te  
gmine fagi.**

**Siluestrem tenui musaz medi  
taris auena.**

In the viiith Eclogue, which contains the well known repeated verses of 'Incipe Menalios mecum, mea tibia, versus,' and 'Ducite ab urbe domum, mea carmina, ducite Daphnin,' the printer after putting each verse in full, when it first occurs, contents himself, afterwards, with inserting only the first, or the first two words; as 'Incipe' or 'Incipe menalios, &c.' The last two verses of the xth Bucolic, on the reverse of the 17th leaf, are as follows:

**Juniperi quis umbra: nocēt ⁊ frugibz ūbre  
Ite domū sature venit hesper⁹ ite capelle.**

This copy, which was in the Pinelli Collection, and has been since superbly bound in olive-colour morocco, is rightly called by Morelli 'Exemplar nitidissimum.'



511. VIRGILIUS. *MORETUM*, &c. (*By the same Printer.*) *Without Place, or Date.* Quarto.

Denis would seem to have been acquainted with this impression; and Seemiller has been so particular in his account of it, that little remains to be said by a subsequent bibliographer. Panzer has availed himself more especially of the labours of the latter. *Suppl.* p. 691, n°. 6158; *Incunab. Typog. fasc.* II. p. 146. On the recto of the first leaf we read the commencement, thus :

**Publij virgilij maronis poete optimi moretū  
Incipit .**

**am nor pb'nas bis quinqz pegea't hoās  
Ercubitorqz diem cantu p'dixera't ales  
Scimulus exigui cultor cū rustie⁹ agri  
&c. &c. &c.**

This poem concludes on the reverse of the 3d leaf. It is followed by the well known epitaph upon Virgil, in two lines, and a poem of ALANUS. The latter occupies the remainder of the volume, or 3 leaves and a half. The title of it is this :

**Carmē rignicū Alani pbās v̄gines ⁊ nō  
mulieres ad m̄rimoniū ēē ducēdas ;**

The six last verses, and the subscription, are as follow :

**Nam trope nobilitas . adhuc posset stae'**

**Si nouisset frigi⁹ . meli⁹ amare**

**Ergo nō vlt⁹ . questio pcedat**

**Cū se parti virginū ratio ccedat**

**Ergo nupta virgini . in amore cedat**

**Et inupta mulier . nuptā antecedit**

**Explicit carmē rignicum Alani**

**Epithaphiū Alani**

**Alanum brevis hora . tumulto sepeliuit**

**Qui duo . qui septē . qui totū scibile sciuit ;**



The reader cannot, however, have a correct idea of this whimsical 'rhyming poem' from the preceding extract. In regard to the author of it, Seemiller observes—'abs dubio est Alanus ab insulis, S. Bernardo contemporaneus, et familiaritate conjunctus.' With respect to the date of the printing of this very rare and curious opusculum, the same Bibliographer is of opinion that it may have been between the years 1466 and 1471. It is entirely destitute of signatures, catchwords, and numerals. In the whole, 6 leaves, with 24 lines to a full page. The present is a fair copy, in red morocco binding.

512. VIRGILIUS. BUCOLICA ET GEORGICA.  
(*Printed by Gering, Crantz, and Friburger.*)  
*Without Place, or Date. Folio.*

Although this impression be without indication of printer, there can be no doubt of its having been executed by the above-mentioned typographical artists. It seems to have escaped the notice of Chevillier, Panzer, La Serna Santander, and Brunet. How far the text of it may correspond with the impression of the Entire Works of Virgil, printed in 1478, by the same printers, I am unable to pronounce. The rarity of the volume before us is unquestionably very considerable. It contains 49 leaves; having 32 lines upon a full page. There are neither signatures, numerals, nor catchwords. The type is the large roman; used by the above printers, in their earliest attempts, in the 'Maison de Sorbonne.' There are frequent parentheses introduced in the text; as the following verses from the first Eclogue may shew:

Ille meas errare boues (ut cernis) et ipsum  
Ludere (quæ uellem) calamo permisit agresti;

Spem gregis (ah silice in nudo) connixa reliquit.  
Sæpe malum hoc nobis (si mens non leua fuisset)  
&c. &c. &c.

Each Eclogue, and each Book of the Georgics, has a title prefixed. The latter concludes thus, on the recto of the last leaf—the reverse being blank:



Carmina qui lusi pastorum. audaxq; iuuenta  
 Tityre te patule cecini sub tegmine fagi;  
 Finis fœlix Georgicorū Virgilii.

The present is a large and desirable copy; elegantly bound in green morocco.

513. VIRGILIUS. *BUCOLICA*. *Without Name of Printer, Place, or Date.* Quarto.

This impression is not less singular than rare. It seems to have escaped the attention of bibliographers; and a ms. note prefixed to the present copy, by the noble Owner of it, informs us—that this copy ‘belonged to the monastery of St. George, near Inspruck, in Tyrol, and was bound up with another book entitled *Fior di Virtù*, (the latter being the same edition as is mentioned by Panzer, vol. iv. p. 129, n°. 511, and described in the *Bibl. Crevenn.* vol. i. p. 177, n°. 805:)—In the inside was a note, in Latin, by one of the abbots; in which he says, that in 1475 he had ordered these two works to be bound together. This book must therefore have been printed at least as early as the year here last mentioned.’ We proceed to a particular description of it. The entire impression comprises 22 leaves. It is without signatures, numerals, and catchwords; and a full page contains 20 lines. Each Eclogue has, what may be called, an explanatory title prefixed; but so confused and corrupt appears to have been the MS. from which the edition was printed, that the 65th verse of the Vth Eclogue immediately follows the 9th verse of the II<sup>nd</sup> Eclogue. The VIth Eclogue is inserted as the III<sup>d</sup>; and the 46th verse of the II<sup>nd</sup> Eclogue immediately succeeds the 4th of this VIth. The 73rd verse of the III<sup>rd</sup> Eclogue directly follows the 27th verse of the IVth: and the remainder of the IVth is reserved for the conclusion of the III<sup>rd</sup>; when it follows without a space or notice. The III<sup>rd</sup> Eclogue is again introduced into the IVth, and the 30th verse of the Vth directly follows the 37th of the III<sup>rd</sup>. We have again the intermixture of the 10th verse of the II<sup>nd</sup> Eclogue, after the 64th of the III<sup>rd</sup>, &c. &c. There seems to be no accounting for such extreme confusion and irregularity. The Xth Eclogue has this prefix:

Poeta de Galli insano amore  
 Egloga decima & ultima.



The subscription on the reverse of the 22nd leaf, is as follows :

**Finiuntur Bucolica Virgilii Maronis .**

**Sequitur Registrum**

¶ **Primum vacat . P. Virgilii Camasgent Insere**

¶ **Quid pdest Alter erit Et cū Quale sopor**

¶ **Populus Iungentur Experiar Nescio quid**

From this it appears that a blank leaf preceded the first printed one ; which, indeed, was almost always the case in the more ancient publications. The present is a beautiful copy of this extraordinary edition : elegantly bound in green morocco.

**514. VIRGILIUS. BUCOLICA. Printed by Ferandus. Brescia. Without Date. Quarto.**

Boni is the only author to whom Panzer refers for an account of this excessively rare and estimable impression ; and, unfortunately, Boni has almost as many errors as lines in his description of it. It is evident, however, that a copy of it was before him, when he described it ; although such gross carelessness is unaccountable. I differ wholly from this bibliographer in his position that the present small volume was ' the earliest specimen of Ferandus's press : '—on the contrary, I incline to believe it to be among the very latest productions of the same press. In the first place, the character of type, here adopted, is peculiar to the latter part of the XVth century ; and secondly, all that Gothic rudeness and inequality, from which Boni infers that the book was executed at an early period of the printer's career, is demonstrative, in my humble judgment, of the frequent use of the same letter. If so, this edition was printed about the year 1493, upon the return of Ferandus to Brescia, and upon his resumption of his business. It remains to describe the volume with minuteness. On the recto of the first leaf, sign. A, the first Eclogue begins thus :

**M E I J B O E U S**

**Itypre tu patule recubās sub tegmīe fagi**

**Siluestrē tenui musam meditaris auena**

**&c. &c. &c.**



A full page has 26 lines: and the letter T, or M, is only placed—sometimes at the end, and sometimes at the beginning of the verse—as indicative of the commencement of the singing of the respective shepherds. The Eclogues succeed each other without any space or prefix, till we reach the 6th Eclogue; where there is a title, in Gothic capitals, similar to the preceding one. The 8th Eclogue has a space, but no title, preceding it. The 9th has a title, thus:

**UICIDA ET MEUS.**

**Uo te moeri pedes an quo uia ducit: ī urbez**

**Ulcida uiui puenimus aduena nostri**

**&c. &c. &c.**

The xth and last Eclogue begins on the reverse of b vij, at top, without prefix; and concludes on the reverse of the subsequent and last leaf, (b viij) having this colophon beneath:

**Laus deo .**

**Brixiae per Thomam Ferandum .**

This 'gemma tipografica' (as Boni not inaptly calls it) contains 16 leaves; having the signatures a and b in eights. See the *Lettere su i Primi Libri a Stampa di Alcune Città e Terre dell' Italia Superiore*; p. LXXIV-LXXV. The present copy, in russia binding, is in rather tender condition.

**515. VIRGILIUS. BUCOLICA. DE LITTERA Y**  
*Printed by Damianus and Jacobus Philippus.*  
*Brescia. Quarto.*

We have here another production of the early Brescia press; which, although probably of a date posterior to that of the preceding article, may be considered a somewhat more important acquisition to the cabinets of the curious. The frontispiece is undoubtedly a very singular one. As I profess myself unable to explain it, and as it is of a very singular and uncommon nature, the reader shall have the power of judging for himself, by being presented with a most perfect representation of it. The title above it, is as follows:



P. Vergilii Maronis Bucolicum\* car-  
men nuperrime excusum: et dilige-  
tissime emendatum.



On the reverse, we read a prefix of the editor to the reader; which, with the curious little embellishment that follows it, (similar to many of the wood cuts in the earlier publications of our own country) are thus brought to our acquaintance:

\* Sic.



**I**unius Christophorus Cerpelius ad Lectorem .  
 Quae gracili batum princeps modulatus auena est :  
 Emendata lubens carmina lector eme .  
 Hoc tibi Terralli perfecit cura Jacobi :  
 Cuius Aristarchum dextera lima refert .  
**P.** Vergilij Maronis Bucolica . Ecloga prima  
 Titprus . Meliboeus : ⁊ Titprus amici .



The 1st Eclogue begins immediately beneath ; and in the margin we observe two printed various readings ; namely, 'Agrestem' for 'Syluestrem' —and 'Protenus' for 'Protinus.' Each Eclogue has a title prefixed ; and the names of the 'Collocutores' are designated, in the margin, by their initials. The impression comprises 12 leaves, upon signature A ; and a full page has 38 lines. On the reverse of the 12th and last leaf, we read the conclusion of the Xth Eclogue, and the whole of 'the Letter Y:' the latter beginning thus :

**P. M.** Maronis de littera. **M.**

**L**ittera pythagorae discrimine secta bicorni :  
 humanae vitae speciem praeferre videtur .  
 &c. &c. &c.

At bottom, the colophon is as follows :

**I**mpressum Brixiae per Damianū ⁊ Jacobū phillippū  
 fr̃es.

The present very curious and estimable little volume is also in tender condition. It is in russia binding,



516. VIRGILIOCENTONES VETERIS ET NOVI TESTAMENTI. (*Printed at Halle.*) *Without Date.*  
Quarto.

The beautiful condition of this curious, rather than greatly valuable impression, is not exceeded by that of any other volume in the Collection. It may be classed in its present order, (similar to the arrangement observed in the *PLAUTINA DICTA*; see p. 246 ante,) since it contains excerpts from the works of Virgil, applicable to descriptions of certain events related in the Old and New Testaments. A more particular explanation will presently follow. The recto of the first leaf (A j,) contains the title, as above, printed in large lower-case Gothic type. An address from the editor to the reader occupies each side of the ensuing leaf. Some preliminary verses '*Versus prelibantes hoc opusculum*' follow, on the recto of A iij—having the word '*Virgiliocentones*' prefixed. These verses conclude on the reverse of A iiij. The first extract from the poet is made to represent the *Creation of the World*, thus:

Opera sex et de  
creatione celi et  
terre.

**Principio celū ac terras cāposq; liquentes  
Lucentemq; globum lune solisq; labores**

**Ipse pater statuit. vos o clarissima mundi  
&c. &c. &c.**

A full page has 17 lines. The various descriptions of the Morning are extracted to represent the first six days of the Creation: and the text of '*It is not good for man to be alone,*' is placed in the margin opposite these verses:

**Verū hinc aliq nec quisq; et agmine tāto**

**Audet adire virū sociusq; in regna vocari**

**&c. &c. &c.**

The '*Temptation of Eve*' is called to the recollection of the editor, by the following:

**Fortunati ambo. si mens non leua fuisset**

**Coniugis infande docuit post exitus ingens**



**Itaqz dies infandi erat. per florea rura  
Ecce inimicus atrox. immensis orbibus anguis  
Septem ingens giros septena volumina versat  
&c. &c. &c.**

The dove seen over the head of our Saviour, after his baptism, is thought not to be inaptly described by these lines :

**Fultatq; vnda et subito cōmota colūba  
Deuolat. atqz caput sup astitit inde repente  
Fredit iter liquidum scelereq; neqz cōmouet alas**

The *Crucifixion* and *Ascension* are also introduced; but the preceding are sufficient to give the reader something like a correct notion of the nature of this extraordinary performance. On the reverse of *℥ vij* the work concludes; having the shields, as noticed at page 143 ante, beneath; and from which I have ventured to ascribe the impression to the Halle press. This beautiful copy is elegantly bound in green morocco.

**517. SERVII COMMENTARII IN VIRGILIUM. Printed  
by Valdarfer. Venice. 1471. Folio.**

Having concluded the description of those impressions which contain only THE TEXT of the poet, we proceed to those which have the COMMENTARY of SERVIVS, accompanied only by very small portions of the text. The present is, in all probability, the very earliest impression extant; and for reasons, which the reader will presently peruse, an order of arrangement is here adopted different from that observed by Panzer. This impression has received due notice by Maittaire, De Bure, and Heyne. Consult the authorities referred to by Panzer, vol. iii. p. 79, n°. 59. It is the FIRST of the two editions, of the same date, executed by Valdarfer. On the recto of the first leaf, we read the commencement of the *Life of Virgil*, thus :

**IRGILIVS. MARO. PARENTI  
BVS. MODICIS. FVIT: ET. PRÆ  
&c. &c. &c.**



A full page contains 40 lines. The reverse of the 7th leaf is blank. On the recto of the 8th the Commentary upon the *Bucolics* begins, and ends on the recto of fol. 35, thus :

. FINIS . BVCOLICORVM .

The reverse is blank. The recto of the following leaf presents us with the beginning of the Commentary upon the *Georgics* ; which ends at fol. 101, reverse.

. FINIS . GEORGICORVM .

The *Æneid* follows ; concluding on the reverse of fol. 345, and last ; immediately beneath the explanation of the last verse ' Vitaque,' &c. The colophon is thus :

In commune bonum mandasti plurima formis

Ratisponensis gloria Cristophore :

Nunc etiam docti das commentaria Serui

In quibus exponit carmina Virgilii

Diuulgatq; librum qui rarior esse solebat

Vt paruo precio quisq; parare queat :

Hunc emite o Iuuenes : opera Carbonis ad unguem

Correctus uestris seruiet ingeniis :

. M . CCCC . LXXI .

The impression is without signatures, numerals, and catchwords ; and spaces uniformly occur, both for titles to the several books, and for the introduction of the Greek passages from Homer. The present is a fine copy ; in red morocco binding.

518. SERVII COMMENTARII IN VIRGILIUM. *Printed by Bernardus and Dominicus Cenninus. Florence. 1471-2. Folio.*

Audiffredi has been unusually elaborate in his description of this important impression, from two copies of it which he had himself examined, and from the account which Bandini had given in his *Spec. Lit. Florent. Sæc. XV. vol. ii. p. 190.* De Bure has been entirely



indebted to Maittaire's description in the *Annal. Typog.* vol. i. p. 320, note \*: which is far from being a superficial one. We may observe a medium between these extremes. On the recto of the first leaf, without prefix, the Commentary upon the *Bucolics* commences thus:

VCOLICA VT FERVNT DICTA SVNT ACV,  
STODIA BOVM IDEST PRECIPVA  
ENIM SVNT ANIMALIA APVD RVSTICOS BO  
ues. &c.

A full page has 43 lines. On the reverse of fol. 20, following the conclusion of the Commentary upon the *Bucolics*, we read this subscription:

AD LECTOREM  
FLORENTIAE. VII. IDVS NOVEMBRES  
. MCCCCLXXI.

BERNARDVS Cennnius\* aurifex omnium iudicio præstantissimus: & Dominicus eius. F. egregiæ indolis adolescens: expressis ante calibe characteribus, ac deinde fuis literis uolumen hoc primum impresserunt. Petrus cenninus Bernardi eiusdem. F. quanta potuit cura & diligētia emendauit ut: cernis. Florentinis ingeniis nil ardui est.

The Commentary upon the *Georgics* follows; which concludes on the reverse of fol. 55—having the ensuing subscription:

SERVII HONORATI GRAMMATICI IN GEOR  
GICA MARONIS EXPLANATIO EXPLICIT

AD LECTOREM  
FLORENTIAE. V. IDVS IANVIARIAS  
. MCCCCLXXI.

Beneath, there is precisely the same matter as has been just extracted, relating to the two printers. The Commentary upon the *Æneid* follows; and occupies, according to Audiffredi, 130 leaves. It is succeeded by a small grammatical tract of Servius—entitled 'DE NATURA

\* Sic.



SYLLABARUM; which contains only 4 pages. This tract will not be found in the other early impressions of Servius's Commentary here described. At the termination of this Opusculum, a part of the preceding subscription is again introduced; after which, we learn that 'no pains were spared, in the examination of numerous copies, that the public should be presented with the legitimate works only of the Commentator.' The two last lines are as follows:

ABSOLVTVM OPVS NONIS OCTOBRIBVS.  
. MCCCCLXXII. FLORENTIAE.

There are neither numerals, signatures, nor catchwords; and spaces are uniformly left for the insertion of the Greek passages.

It remains to observe, first, that this volume does *not* exhibit, as Mr. Roscoe is inclined to suppose, the *earliest* fruits of the Florentine press. Audiffredi arranges it as the *third* book; and thinks that 'the typographic art was flourishing at Florence in the year 1472.' Secondly, this learned bibliographer concludes that there is probably an error in the second subscription of the date MCCCCLXXI; which, he imagines, ought rather to be MCCCCLXXII—but he forgot that the ecclesiastical commencement of the year took place in March; and the preceding subscriptions are alone a confirmation of every thing which has been before advanced upon this subject. According to the reckoning of Audiffredi, this impression contains, in the whole, 185 leaves. *Edit. Ital.* p. 258-260. The present is rather a desirable copy of it: in Russia binding.

519. SERVII COMMENTARIUM IN VIRGILIUM. *Without Name of Printer, Place, or Date.* Folio.

The present is the seventh specimen of the type of this impression, which has been already submitted to the attention of the reader. Maittaire observes that the edition bears 'every mark of antiquity;' and De Bure, in the *Cat. de la Valliere*, vol. ii. p. 87, n°. 2454, thinks, with sufficient reason, that it might have been printed about the year 1472. It is uniformly executed in double columns, and a full page contains 56 lines. There are neither signatures, numerals, nor catchwords. The following extract, from the opening of the work, on the



recto of the first leaf, affords a curious specimen of the attempt to supply the want of Greek characters. I have marked the word alluded to in *italics*:

Mauri Seruii Honorati grāmatici : omē  
tarius in bucolica Virgilii incipit.

Prologus

VCOLICA VT ferūt di-  
cta sunt a *potobokolon*. id ē  
a custodia boum. Precipua  
enī sunt apud rusticos aīalia  
&c. &c. &c.

Each book begins and concludes with a prefix in small or lower-case letter. On the recto of fol. 158, and the last of the Commentary, about a third part down the first and only column, we read the conclusion thus:

adhuc habitare nature legibus poterat. Sic  
homerus. Amen.

A copious alphabetical index, of 22 leaves, closes the impression. The present may be called a fine copy, in russia binding, having rough edges at bottom. The paper is of admirable manufacture.

520. SERVII COMMENTARIJ IN VIRGILIUM. *Printed  
by Ulric Han. Rome. Without Date. Folio.*

I am induced to insert this impression in its present order, from a persuasion that it could not have been printed before the year 1473, (if so early,) owing to the great quantity of Greek type which appears throughout; and especially towards the latter part of it. Audiffredi, notwithstanding his acknowledged aversion to the reputation of Ulric Han, is compelled to admit the beauty and utility of this edition. ‘Graecus character, (says he,) pro locis Graecis adhibitus fuit, et quidem satis elegans: neque in magno foliorum numero, quae cum in principio, tum in medio, ac fine voluminis, inspicere lubuit, locum ullum offendimus, in quo is deesset.’ This is reluctant but great



praise from such an authority. When, in the subjoined note, Audiffredi observes that there is no work of Ulric Han which can be compared with this, even on the score of the *Roman type*—he appears to make a distinction without any real difference; since it is quite manifest that the type is precisely similar to that used in the Livy, Plutarch, Justin, and Juvenal, before noticed. The accidental beauty of the copy inspected by Audiffredi can only account for such an observation.

On the recto of the first leaf, after a title in 3 lines of capital letters, we read the opening of the Commentary upon the *Bucolics*, thus :

VCOLICA VT FERVNT INDE

dicta a custodia boum : idest απο των βουκο

λων. Præcipua enim sunt animalia apud ru-

A full page has 41 lines. There are titles throughout; but neither numerals, signatures, nor catchwords. On the recto of fol. 320 and last, we read the conclusion of the Commentary upon the *Æneid*, and the colophon, thus :

Ψικη δεκρεδεων πταμενη αιδοσδε βεβηκει

ον ποτμον ιοοσα λιπουανδρωτητα και ηβην

Sic Homerus Laus tibi Criste Iesu initiū atq; finis omniū  
rez. amē

Anser Tarpeii custos Iouis : unde φ alis

Constreperes. Gallus decedit Vltor adest.

Vdalricus Gallus : ne quem poscant in usum

Edocuit pennis nil opus esse tuis.

Imprimit ille die : quantum non scribit anno

Ingenio. haud noceas. omnia uincit homo.

The present is probably the same impression of which Masvicius has spoken in such warm commendatory terms: see the extract in the *Introd. to the Classics*, vol. ii. p. 316. Unluckily, this copy is rather in tender condition. It is bound in red morocco.



521. SERVII COMMENTARIUM IN VIRGILIUM. *Printed at Milan. 1475. Folio.*

This volume is rather a typographical curiosity. The singularity of its having *catchwords*, on the reverse of a few of the leaves, which are sometimes inserted at right angles, at the end of the last line, and sometimes in the middle, beneath the last line—has been duly noticed by Maittaire and Panzer; although Saxius, Morelli, and De Bure have omitted to mention it. Nor was La Serna Santander apparently aware of this singular deviation from the usual mode of printing catchwords. See *Annal. Typog. Maitt.* vol. i. p. 349, note 5; *Hist. Lit. Typog. Mediol.* p. DLXIII, note (y); *Bibl. Pinell.* vol. iii. p. 118; *Cat. de la Vallière*, vol. ii. p. 84, n°. 2435, (which copy was sold for 230 livres;) and the vth vol. or *Supplément au Catalogue, &c. de M. C. de La Serna Santander*, 1803, p. 29, 30. Saxius makes no doubt of the book having been printed at Milan, and Panzer ascribes the execution of it to Zarotus. As far as I have examined it, it appears to be a faithful reprint of the edition of Valdarfer, noticed at p. 494 ante. The Greek passages from Homer are uniformly omitted. The conclusion is similar to that of Valdarfer's impression; and the imprint is as follows:

Anno a Natali christiano millesimo quadrīgentesimo septuagessimo quinto Kalendis decēbrib⁹ Diuo Galeacio maria ffortia uicecomite Mediolani Duce quinto florente hoc opus non indiligenter est impressum.

In the whole, 317 leaves. There are neither signatures nor numerals. In French calf binding, gilt leaves.

522. VITRUVIUS. *Without Name of Printer, Place, or Date. Folio.*

EDITIO PRINCEPS. Such is the rarity of this impression, that Cardinal Quirini, in his *Litteratura Brixiana*, p. 122, was induced to doubt its existence. Ernesti has well described it, in his *Bibl. Lat. Fabr.* vol. i. p. 483; observing that Latin words are substituted for those in the Greek language, and that, where many Greek



words, or verses, appear, a space is left for their insertion in MS. Audiffredi has, as usual, been exact and particular; availing himself of the authority of Polenus, in his *Exercitat. Vitruvian.* p. 5-10. We gather from the editor, Sulpitius, that the edition was printed at Rome; and from Audiffredi it should seem that the printer was *Georgius Herolt*; and that the type resembles that with which Herolt executed the 'ORIGEN CONTRA CELSUM,' 1481, folio: see vol. i. p. 217-220, for a particular description of this latter work. The date of 1486 is assigned by Polenus for that of the present impression. De Bure appears to have been ignorant of its existence. *Edit. Rom.* p. 383; *Bibliogr. Instruct.* vol. ii. p. 565.

On the reverse of the first leaf, we read an address of Io. Sulpitius to the reader; concluding thus:

primus hoc in stadio curro: & ad certamen uia iam  
liberalit̃ strata reliquos Inter se excito. Vale iam:  
& liuore lectio careat: Age q; ut ego cum aliis te  
quoq; sine odio commendare possimus: .

An index follows. On the reverse of fol. 3, is an address by Sulpitius to Riarius and Camerarius, concluding on the reverse of fol. 4. On the recto of fol. 5, is the preface of the author, addressed to Augustus. The first chapter of the work begins on the reverse. On the reverse of the last leaf but one, we read the following subscription:

. L. VICTRVVII POLLIONIS DE  
ARCHITECTVRA FINIS.

Io. Sulpitius lectori salutem.

Lector habes tandem ueneranda uolumina docti

Victruuii: quorum copia rara fuit.

Hæc lege: nam disces: noua: magna: recondita: pulchra:

Et quæ sint in re sæpe futura tuo.

Emendata uides: sed peccat littera siqua

Corrige: nemo satis lynceus esse potest.

The recto of the following and last leaf is occupied by the 'Corrigenda' and register. In the whole, 96 leaves. There is but one mathema-



tical figure, by way of illustration, in the volume. For an account of the impression of FRONTINUS, which is joined to it, see vol. iii. of this work. The present is rather an indifferent copy; in red morocco binding.

523. XENOPHON. DE VITA TYRANNICA. Latinè.  
*Without Name of Printer, Place, or Date.*  
Quarto.

Both Denis and Panzer refer to the *Bibl. Pinell.* vol. i. p. 199, n°. 1123, for an account of this impression — which is there thus described ‘*Libellus ex editione perantiqua, caractere Romano, sine numeris, signaturis et custodibus; cujus pagina quælibet lineas quinque ac viginti habet.*’ The type is sufficiently rude; having, in some places, the same blurred appearance as the typography of the Greek and Latin impression of the *Muobatrachomyomachia*, described at page 53 ante. In the opinion of some bibliographer, it may be a character between that of Laver and Schurener. The tract commences thus, on the recto of the first leaf:

LEONARDI ARETINI AD NICOLA  
VM NICOLI DE VITA TIRAMNICA  
PROHEMIVM INCIPIT.

Enofontis phylosophi quēdā  
libellum: quem ego ingenii ex  
&c. &c. &c.

On the reverse of the 2nd leaf is the following prefix to the version itself:

XENOPHONTIS PHYLOSOPHI LI  
BER DE VITA TIRAMNICA PER LE  
ONARDVM TRADVCTVS INCIPIT  
IN QVO HIERONEM TIRAMNV  
ET SIMONIDEM POETAM COLLO  
QVENTES INDVCIT.



The tract, in the whole, contains 18 leaves ; and may be considered as a curious and rare specimen of ancient printing. This copy is in red morocco binding.

With this Article we conclude the SECOND, and principal, DIVISION of the Contents of the Library under description. A few Editions, which have unavoidably escaped notice, will be found in the SUPPLEMENT to the last volume of the work: together with others, which have been acquired since this Division was committed to the press. Meanwhile, those Readers who are acquainted with the more rare and valuable editions of the ANCIENT CLASSICS, will be ready to express their gratification at the number of them which the foregoing pages supply:— a number, probably, unparalleled in any private Collection in Europe.





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Cleveland Row, St. James's, London.*

James  
L. J.

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Dibdin, Thomas Frognall, 1776-1847

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